

DOCUMENT RESUME

ED 109 902

FL 006 970

TITLE Puerto Rican History, Civilization, and Culture: A Mini-Documentary.

INSTITUTION Dissemination Center for Bilingual Bicultural Education, Austin, Tex.; New York State Education Dept., Albany.; State Univ. of New York, Albany.

SPONS AGENCY Office of Education (DHEW), Washington, D.C.

PUB DATE Oct 73

NOTE 102p.

AVAILABLE FROM Dissemination Center for Bilingual Bicultural Education, 6504 Tracor Lane, Austin, Texas 78721 (\$2.00)

EDRS PRICE MF-\$0.76 HC-\$5.70 PLUS POSTAGE

DESCRIPTORS Architectural Character; Bibliographies; *Bilingual Education; Cultural Traits; Economic Development; Foreign Culture; High School Curriculum; History Instruction; *Instructional Materials; Language Enrichment; *Puerto Rican Culture; *Puerto Ricans; Resource Materials; Secondary Education; *Social Studies; Spanish Speaking

IDENTIFIERS ESEA Title VII

ABSTRACT

This publication was compiled from a number of smaller manuscripts dealing with various aspects of Puerto Rican history, civilization, and culture. The book is designed to: (1) provide teachers of middle school and high school students with instructional material which covers all these aspects in a related sequential manner; and (2) provide information that will stimulate further study and interest in Puerto Rico among both students and teachers. A historical review of the country is provided, with emphasis on the major historical points which determined the development of Puerto Rican culture and modern-day society. The major headings are: (1) economic development; (2) Puerto Rican culture; (3) Puerto Rican music (a number of songs are given here); (4) other typical pastimes (fiestas, holidays and sports); (5) cultural centers and related aspects of Puerto Rican culture; (6) Puerto Rican foods; (7) important dates and holidays in Puerto Rico; (8) Puerto Rican flora and fauna; (9) famous Puerto Ricans; and (10) architecture in Puerto Rico. The book also includes a bibliography of publications divided into these areas: Puerto Rican authors, books in Spanish and books in English; children's books in English; children's books in Spanish; and related Puerto Rican studies.



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**Puerto Rican
History,
Civilization,
and
Culture
a mini-
documentary**

IBB

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The Dissemination Center for Bilingual Bicultural Education is a special Title VII E.S.E.A. project funded by the U.S. Office of Education through Education Service Center, Region XIII. The Center has selected these materials for dissemination, however, the opinions expressed herein do not necessarily reflect its position or policy nor that of Education Service Center, Region XIII.

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Printed in the United States of America

Puerto Rican History, Civilization, and Culture a mini- documentary

New York State Department of Education

University of the State of New York



October 1973



**DISSEMINATION CENTER FOR
BILINGUAL BICULTURAL EDUCATION**

6504 TRACON LANE AUSTIN, TEXAS 78721

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PREFACE

This publication was compiled from a number of smaller manuscripts dealing with various aspects of Puerto Rican history, civilization, and culture. Its purpose is to provide teachers of middle school and especially high school students with an educational instrument which covers all these aspects in a related sequential manner. While this document is more comprehensive than any of the individual sources from which it was drawn, it should be used only as a basic foundation to stimulate and build student and teacher interest.

In an attempt to provide a good basic knowledge of Puerto Rico, we have drawn from materials depicting the discovery of Puerto Rico to materials dealing with the present day form of government. In between, the major historical points which determined the development of Puerto Rican culture, history and modern-day society has been included. As a means of complementing this main body of information, the compiler-editor has included a list of publications ranging from novels, short stories and poems about Puerto Rico, to scholarly research.

We are indebted to the authors of the selected materials which served as resource information for this publication.

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ACKNOWLEDGMENTS

Information for this document has been obtained primarily from the State Education Department, Bilingual Education Unit in Albany, New York, in conjunction with the University of the State of New York.

Particular emphasis should be given to the publication *Annotations on Selected Aspects of the Culture of Puerto Rico and Its People*, compiled by Carlos V. Pérez, which served both as an information piece and a model. Special thanks should be given to the Office of the Commonwealth of Puerto Rico, Washington, D. C., and the Cultural Institute of Puerto Rico (Instituto de Cultura Puertorriqueña), San Juan, which provided much of the original data for Mr. Pérez's document.

A series of booklets created for the State Education Department, Bilingual Education Unit, by Ernesto Alvarez and edited by Michael Holstein served as resource material for selected aspects of Puerto Rican history and culture. These booklets were of special aid in the sections dealing with the discovery of Puerto Rico and the era of slavery on the island.

The list of publications related to Puerto Rico and the bibliography were extracted from the Puerto Rico Culture Series for Elementary Schools Programs, published by The University of the State of New York, Division of General Education of the State Education Department.

The Dissemination Center for Bilingual Bicultural Education extends its gratitude to the State Education Department of New York for allowing us to prepare this document; to Rudy R. Garza, compiler - editor of this publication; to Sarah Frey, assistant editor, DCBBE; and to Blanche Armendáriz, staff editor, DCBBE.



INTRODUCTION

The Commonwealth of Puerto Rico, smallest of the West Indies group known as the Greater Antilles, is a land of glistening, palm-fringed beaches and vivid green mountains.

Approximately 100 miles long and 35 miles wide, Puerto Rico lies sixteen hundred miles southeast of New York City, 1000 miles southeast of Miami, Florida. The surf of the mighty Atlantic foams and crashes along the northern coasts, while along the southern side the waters of the blue Caribbean splash on sandy beaches.

For its beauty, its balmy climate, and the friendliness of its people, it has been said that Puerto Rico is "as close to paradise as man will ever see."

And among the ancient fortresses and churches lies a rich and colorful history while modern factories and resort hotels accent the prosperity of the present and future.

PUERTO RICO - A HISTORICAL REVIEW

The history of Puerto Rico at various times parallels events of the American past. Christopher Columbus discovered Puerto Rico on November 19, 1493. Sailing up from the Lesser Antilles en route to Hispanola on his second voyage to the New World, Columbus heard from friendly Indians about a lovely island called *Borinquén*. He named the island San Juan Bautista and claimed it for the glory of Castile. Legend has it that he touched first on the West coast - precisely where is still disputed. According to creditable sources, however, the admiral sent men ashore on the east coast who reported finding an Indian village whose dwellings were laid out around a plaza.

Plans for the island's settlement were soon made in the new colony of Hispanola, and some cattle were brought over and released to run wild in the lush green wilderness of Borinquen. It was not until 1508 however, that Ponce de León, who had also accompanied Columbus on the second voyage, arrived with a contingent of 50 men to establish a permanent colony.

Ponce built the first settlement, Caparra, among the low hills lying to the west of what is today San Juan harbor. In 1511, Caparra's name was changed to Puerto Rico. In 1521, because Spain launched a sudden spurt of trading and the community was not well situated for the loading and unloading of ships, the city of Puerto Rico was moved to the small island commanding the entrance to the harbor, where Old San Juan stands today. Gradually the capital came to be called San Juan.

and the island Puerto Rico.

Those who followed Ponce de León in the early years of Puerto Rico's colonization came mainly from the old Province of Andalucía in southern Spain. For the most part these settlers were officers, founders of towns, treasure seekers, and soldiers, not tillers of the soil.

For the first three centuries of the Spanish era Puerto Rico was a storm center of international rivalry. All the great powers of the times wanted it because of its strategic location and its potential commercial value. On several occasions powerful fleets tried to shoot their way past the great fortresses of El Morro and San Cristóbal at San Juan, the capital. Sir Francis Drake led the first such assault in 1595 and was defeated. Sir Ralph Abercromby led the last in 1797 with the same result.

THE INDIANS OF PUERTO RICO

When Puerto Rico was discovered, it was inhabited solely by Taíno Indians, a much more highly civilized group than their cannibalistic cousins, the Caribs, who waged frequent and violent attacks against the settlers. The copper colored, straight black haired Taínos were farmers rather than hunters. Originating from the Orinoco Valley Region in South America and Caribbean islands they lived in small villages near the coast and along the river banks. Evidence of their highly civilized manner is shown by the fact that even upon their discovery they had already learned to make clay kitchen utensils and tableware.

The scantily covered bodies of the male Taínos were painted with geometric designs in brilliant colors, red being the most popular. Body paint was prepared from the sap of plants and minerals found in their surroundings while headdresses were made from multicolored feathers, plucked from the different birds living on the island. Stones, animal teeth, and sea shells were used for necklaces. The *cacique*, or Indian chief, wore a big gold medal called a *guanín*, the symbol of his power.

Like the people of ancient Greece and Rome, the Taínos were polytheistic, worshipping many gods. Their principal gods were Yukiyu, the good one, and Jurahan, the god of evil, from whose name the word hurricane is derived. Minor gods called *cemies* protected their homes and were represented by idols made of stone, clay, or wood. The Taínos' belief that gods ate like people caused them to provide food for them in their ceremonies.

The *bohique*, or medicine man, had the duty of taking the bad spirits out of the bodies of sick persons.

The *areyto*, principal event in Indian life, which took the place of both the schools and political meetings of today, was not only celebrated for a religious or ceremonial purpose, but also for entertainment. Through the *areyto* the young learned about the history of their ancestors, its deeply poetic songs telling tales of nature, and of war heroes. Many of the dances, danced to the beat of drums, portrayed scenes of the myths and legends of the Taíno people. Many times the *areytos* were given different meanings: they celebrated victory in war; lamented a disaster; rejoiced in the marriage of the chief, a good crop, or the birth of an heir to the *cacique*. They were also used to prepare and rehearse military strategies, the significance of which the Spaniards quickly became aware.

SLAVERY IN PUERTO RICO

The peaceful nature of the Taíno Indians led the Spaniards to take many of the natives as *encomendados* (slaves) to work the fields and look for gold in the rivers. These attempts however resulted in a rebellion with many Indians fleeing the Spaniards and others dying in the struggle. Thus, in 1510, two years after Ponce de León came to Puerto Rico, the king of Spain allowed Geronimo Bruselas to bring two black slaves to the island. These were the first of many black slaves brought from Africa to Puerto Rico.

There were generally three types of slaves: Field slaves, *Jornaleros* and domestics.

Field slaves worked on the plantation harvesting the sugar cane and were watched by the *Mayoral* (overseer) to see that they worked hard.

Jornaleros belonged to the government or rich land owners and were rented to plantation owners for working in the fields.

The domestic slaves worked in the houses of the master and usually received an education.

Unlike the United States government however, the Spanish government enacted laws about how the slaves were to be treated. The laws were intended to make sure that the Spaniards treated the slaves well and looked out for their health and welfare. And while the government provided officials to enforce the laws, the slaves, nevertheless, were still treated poorly.

The total number of slaves however was kept small because the government did not want the number of slaves to be larger than the number of Spaniards and also because the slave owners did not have enough money to take care of many slaves.

The Puerto Rican system of slavery provided slaves the opportunity for freedom through various means. A slave could be given his freedom by the owner or the slaves' freedom could be bought. A baby born to slave parents was also a slave, but his freedom could also be bought. Unbaptized slaves were sold at a lower price than baptized infants.

Runaway slaves from other countries could also be freed if they became Catholics and pledged their loyalty to the king of Spain.

By 1850, of the 500,000 inhabitants, one out of 10 was classified a slave. Thus, the *liberto* or freed slave helped in many ways to create the Puerto Rican culture, indeed, many teachers, artists, farm owners, businessmen and other professionals came from the *libertos*.

ABOLITION BEGINS

At the start of the 19th century the Puerto Rican economy expanded, as did the population and many Puerto Ricans began to see their island as a country separate from Spain. While the inhabitants remained basically Spanish in blood and culture, they felt that the Spanish government were strangers and that they should rule their own island. Because of the mixing of the races, many of the Puerto Ricans born on the island were part Indian and African and they felt that the Spaniards had no right to keep slaves or to control the Puerto Rican people.

Prominent in the movement for the abolition of slavery were Dr. Ramon Emeterio Betances and a lawyer by the name of Ruiz Belvis. Together and with their own money they bought baby slaves before they were baptized and gave them their freedom.

In the realm of political development there was a persistent movement for greater autonomy, frequently hampered by the chaotic state of politics in Spain. Outsiders sought to instigate a Puerto Rican war of independence and on September 23, 1868, a small uprising, led by Manuel Rojas, captured the town of Lares, located in the center of the island. They fought for the independence of the country and the abolition of slavery. This rebellion came to be known as the *Grito de Lares*. An attempt to take San Sebastian was defeated by a large Spanish

army. After their aborted rebellion and perhaps remembering the turmoil of the previous centuries and seeing the tribulations of the former Spanish colonies in their early years of independence, Puerto Rico chose to follow peaceful means of achieving political reform.

THE ABOLITION OF SLAVERY: MARCH 22, 1873

The Puerto Ricans sent three men to the Spanish courts in Spain to ask for the abolition of slavery. The three men, Segundo Ruiz Belvis, José J. Acosta and Mariano Quiñones, presented *The Petition for the Abolition of Slavery in Puerto Rico*. This petition is considered to be one of the most powerful documents on civil rights ever written.

On March 22, 1873 the Spanish courts ruled that all Puerto Rican slaves should be freed, thus marking an important victory for the Puerto Rican people and their great leaders. Today, March 22 is a holiday in Puerto Rico.

POLITICAL PROGRESS

Puerto Ricans' governors were not always sympathetic to reform movements, however nonviolent. In the 1880's, under General don Romuldo Palacios, Puerto Rico suffered a reign of terror, *la era de los compondes*, during which many political leaders were imprisoned. Others, like the poet-patriot Lola Rodríguez de Tío, were exiled.

One of the greatest political leaders, Luis Muñoz Rivera, appeared in the 19th century. Like many of his contemporaries, Rivera was a poet and a journalist as well as a politician. In 1897, after 10 years of continuous effort, he obtained from Spain the *Charter of Autonomy* that gave Puerto Ricans a considerable degree of home rule or self government. Soon after, however, came the Spanish-American War. U. S. forces landed at Guanica on the south coast on July 25, 1898, and by the Treaty of Paris, proclaimed April 11, 1899, Puerto Rico passed from Spanish to United States sovereignty. The first civilian government under United States rule, providing a disappointing meager measure of Puerto Rican participation in the government of the island, was established in 1900. In 1917, again as a result of the efforts of Luis Muñoz Rivera, Puerto Ricans were granted United States citizenship under the Jones Act, and were given a somewhat larger participation in their government. The appointment of a governor however, still remained with the president of the United States and during the twenties and thirties, this political climate determined the life and conditions of the island, which were considered less than adequate.

In 1946 after the turbulent politics of the early 1900's, members of both parties in the Congress were aware of a changed outlook in Puerto Rico and they were anxious to encourage it. President Truman gave a great boost to island morale that year when, after the resignation of Governor Rexford Guy Tugwell, who had worked hard and imaginatively for political and economic progress, he appointed the first Puerto Rican governor, Jesus T. Piñero, then the Resident Commissioner of Puerto Rico in Washington, D. C.

In 1947, the Jones Act was amended to allow Puerto Ricans to elect their own governor, and to allow the governor to appoint his own cabinet with the advice and consent of the Puerto Rican Senate. This was the first major legal advance in self-government since the Jones Act's passage in 1917. As their first elected governor, the people of Puerto Rico chose Luis Muñoz Marín, son of Luiz Muñoz Rivera and founder of the Popular Democratic Party. He took office on January 2, 1949.

The next advance toward more local government occurred in 1950, when in accordance with the wishes of the people of Puerto Rico, the 81st Congress enacted Public Law 600, approved July 3, 1950. This law, which was to become effective upon its acceptance by the electorate of Puerto Rico, authorized the people to draft and approve their own Constitution.

It also provided that those sections of the Organic Act (1917) which defined the political, economic and fiscal relationship between Puerto Rico and the United States would remain in full force and be known thereafter as the Puerto Rican Federal Relations Act.

The Constitution so authorized was drafted by a freely elected constitutional convention, overwhelmingly approved in a special referendum, and ratified by the Congress and the President. It became effective upon proclamation by the Governor of Puerto Rico on July 25, 1952.

Like the United States, the Commonwealth of Puerto Rico is a "government of the people, by the people, and for the people." In its structure and powers, the government of the Commonwealth closely resembles the governments of the states. With its separate executive, legislative, and judicial branches, it has the traditional American system of checks and balances.

The Constitution of the Commonwealth is in complete harmony with the Federal Constitution, providing for this community of almost 3 million U. S. citizens a republican form of government with executive, legislative and judicial branches. Certain of its human rights provisions are very specific, including a guarantee of freedom of the press, and of minority

representation in the House and Senate. The Constitution also prohibits discrimination on account of race, color, sex, birth, social origin or condition, and political or religious ideas; it recognizes the right of labor to organize, to bargain collectively, to strike and to picket according to procedures established by law.

Under the present system, Puerto Rico does not have voting representation in Congress and its residents do not vote for the President of the United States. Unlike the classical territories which were subject to Federal taxation, Puerto Rico is substantially free from direct Federal taxes. U. S. Customs duties apply to foreign products, and the movement of goods from the island to the U. S. mainland is duty free. The Commonwealth also uses the Federal postal and currency systems and sends its sons into the national Armed Forces. Like the states, it looks to the U. S. Supreme Court for final decisions in legal disputes. Finally, the Commonwealth Constitution provides that Puerto Rico shall not enact a law violating the Federal Constitution.

ECONOMIC DEVELOPMENT

OPERATION BOOTSTRAP

In the 1940's Operation Bootstrap took Puerto Rican intelligence, imagination, energy, and determination and combined it with United States citizenship, freedom of trade with the U. S., and the sympathetic interest of the Federal government. The result was a shift from a spirit of hopelessness to one of self-help and determination.

With these few assets the Puerto Rican government challenged seemingly overbearing liabilities which included a drastic shortage of capital, lack of natural resources for manufacturing, the long haul to the mainland market, ill health, widespread illiteracy, lack of skills and managerial know-how, along with lack of full authority in the management of their own affairs. This dynamic effort to diversify and develop the economy has substantially alleviated the poverty which characterized Puerto Rico three decades ago.

Modern industrial economies require certain basic facilities and when a people having too little of everything set out to provide them, they are faced with the extremely difficult and frequently cruel task of setting priorities for the development of their thin resources. Seeing his children hungry, should a poor farmer put his seed corn into the cooking pot or ask them to suffer a little longer in the hope that planting it will yield a good crop? Seeing their fellow citizens sorely afflicted by disease, should government officials propose building power plants to supply new factories or hospitals in which to cure the sick?

Throughout the 40's, Puerto Ricans were confronted with these and many more such decisions and found compromise that enabled them to lighten the heaviest burdens of misery while still devoting most of their resources to building a base for greater future development. While borrowing relatively large sums to finance self-liquidating projects such as hydro-electric plants, they in turn used their slim tax revenues to build many small health centers equipped for preventive medicine and several large hospitals.

..This willingness to set priorities and stick to them became another asset, as did the people's willingness to experiment and to have no rigid policy except a profound respect for human liberty.

Today, Puerto Rico's list of assets has been lengthened, its liabilities shortened, and for the first time in its

history, Puerto Rico's net income surpassed the \$3.07 billion mark. Its 1968 per capita income showed a sum of \$1,129, a far cry from the days when the island was called "the poorhouse of the Caribbean" and its average per capita income only \$121 a year.

While natural resources for manufacturing are few, Puerto Rico has been creating and importing them, so that some 1,700 highly diversified and modern manufacturing plants dot the landscape and new ones going into operation at a rate of 270 or more a year. So successful has this venture been that in 1955 manufacturing replaced agriculture as the leading source of wealth.

Puerto Rico's heritage, its beauty and its people's friendly and generous character has fostered a thriving tourist industry.

Ill health has become good health, the life expectancy is now 70 years, while the death rate has declined to less than that of the mainland.

Indeed "Operation Bootstrap" has influenced every facet of Puerto Rico's total development. Educational facilities have been expanded remarkably, rivers and streams have been harnessed to provide pure water supplies and electric power for farm and home, factory and office. Thermal power stations have been added to the hydroelectric system.

Today, Puerto Rico can also boast of a modern highway system and one of the hemisphere's finest and most beautiful air terminals. The development of air travel facilities has enabled San Juan to become the hub of air traffic in the Caribbean with links to most other islands, every part of the Western Hemisphere, and the major cities in Europe.

Ports have been modernized and there is a regular ocean shipping service between San Juan, other Commonwealth ports and the principal Atlantic, Gulf and West Coast ports of the continental U. S.

In addition, Puerto Rico has reached the halfway mark toward its goal of enabling every family to have good, if modest, housing.

HOW OPERATION BOOTSTRAP FUNCTIONS

Operation Bootstrap's broad effort requires the participation of every agency of the Commonwealth government and every sector of private life. Viewed in the scheme of a nuclear power plant, the Planning Board would serve as the

central control room. Created in 1942, during the governorship of Rexford Guy Tugwell, the board has helped Puerto Rico to see planning as consciously directed action by visualizing the development program whole, in its human as well as its physical terms.

The Planning Board has served as a focal point in the difficult process of setting priorities. In its activities of land zoning, long-term financial programs, housing, education, tourism, and industrial development, the board's function is to try to insure that what is done is most responsive to immediate needs and long-term goals.

Puerto Ricans see planning as a means for producing approximate reflections today of the possible and probable realities of tomorrow, a continuous process involving periodic review and adjustment tomorrow of plans made yesterday.

The Water Resources Authority, established in 1941 as one of the key agencies providing the physical base for Bootstrap projects development, boasts an impressive record. Charged with the construction and operation of the island's power system, its lines run to even the smallest homes in the most remote mountains. Its electric energy output, measured at 130 million kilowatt hours in 1940, showed an increase to upwards of 1,600,000,000 kilowatt hours in 1959, a sum expected to double approximately every 4 years for the next decade or so. So thorough has its work been that almost no untapped hydro-power potential remains in Puerto Rico. Its constant anticipation of new demands for power has prefaced the building of new thermal-electric facilities, with the production of nuclear power expected within a few years.

Another agency of Bootstrap is the Government Development Bank, established in 1942 to provide medium and long-term loans for the creation or expansion of projects which promote the development of the Puerto Rican economy. The bank also serves as fiscal agent for Puerto Rico's public borrowers.

The bank is not intended to compete with commercial banks or other lending institutions; rather, its role is to supplement other sources of capital, to meet the legitimate credit needs of private business and industry in Puerto Rico when such needs cannot be satisfied from other sources.

Through 1962, the bank had disbursed loans totaling over \$90 million for such diverse purposes as the construction, expansion, and improvement of industrial and commercial buildings; the development of tourist facilities; the purchase of machinery and equipment; and the financing of supermarkets, shopping centers, agricultural enterprises, and housing developments.

As fiscal agent, the bank coordinates and carries out the borrowing operations of the Commonwealth Government, its municipalities, agencies, public corporations, and authorities. Funds obtained are used for a wide variety of public purposes, including the construction of schools, hospitals, streets, and highways; the enlargement of water, sewer, and electric power systems; the clearance of slums; and the building of modern public housing projects, the improvement of seaport and airport facilities, and the development of industrial, tourist, and commercial projects. These provide an essential base for a rising standard of living and help to insure the successful operation of the constantly increasing number of manufacturing plants.

FOMENTO

Bootstrap is almost synonymous in Puerto Rican minds with one agency in particular: The Economic Development Administration, usually known simply as Fomento. The word fomento is Spanish for development, promotion, stirring-up, thus E.D.A. is the principal generator of the Bootstrap reactor, the key agency in the development, promotion, and encouragement of manufacturing, tourism, and trade. It is the machine that makes "Operation Bootstrap" work smoothly.

Its history illustrates the pragmatic character of Puerto Rico's approach to development. With its creation in 1942, Fomento began its career by building and operating industrial enterprises because private investors were not ready to do so. Having demonstrated that manufacturing was possible in Puerto Rico, Fomento recognized that the government could never supply all the capital needed. It sold its factories, and with the money thus obtained, it concentrated on the promotion of private investments.

Fomento has successfully created resources, has found it possible to create "integrated industry," and has even been able to create successful manufacturing enterprises by importing basic resources.

Utilizing a network of mainland offices whose personnel call on manufacturers, bankers, insurance companies, labor unions, hotel management firms, home builders, supermarket and department store operators, wholesalers and distributors and arrange for these potential investors to visit Puerto Rico. These mainland offices constitute the Continental Operation Branch. Headquartered in New York, it operates regional offices in strategically located cities of the South, West, and Far West.

Outlining Puerto Rico's investment opportunities, they answer questions about labor, materials, transportation, taxes and handsome tax incentives. In fact, most new manufacturing and tourism enterprises can qualify for exemption from local income taxes for as long as 10 to 17 years.

Armed with economic studies, Fomento locates plant sites, arranges for the construction or alteration of factory buildings and helps new enterprises to obtain loans from private or government banks.

There was a time when Operation Bootstrap had to be satisfied with any kind of new investment because the economy was so poor. Today they provide engineering and marketing assistance to new enterprises and old, conducting studies to see why some succeed and others fail. Because of this, it has been able to give major attention to stimulating those types of industry which promise to be most successful in the long run. As a result, failures have been few. Another result is that heavy industry, petro-chemicals, for example, is being developed rapidly.

PUERTO RICO'S DIVERSIFIED INDUSTRY

Industry in Puerto Rico today ranges from apparel to machinery and from chemicals and pharmaceuticals to scientific instruments. World known corporations such as American Can (containers), General Electric (wiring devices and electrical instruments), Parke-Davis (pharmaceuticals), Sunbeam (electric shavers), and numerous more have located manufacturing in Puerto Rico.

Trade

By its steady growth and rising standard of living, Puerto Rico has become one of the best customers in the world for U. S. made products. The free trade between Puerto Rico and the continental U. S. in the past decade promoted Puerto Rico's purchases from the mainland from \$448,000,000 to more than \$1.6 billion a year. On a per capita basis Puerto Ricans buy more from the U. S. than any other important market, including Canada.

Agriculture

Along with the dramatic progress of manufacturing and tourism, there has been new development in agriculture, forestry and fisheries. Sugar continues as the most important agricultural industry, producing on the average about 650,000 tons of sugar a year, most of which is consumed by the mainland. The complexion of the industry however, is changing,

with mechanization more and more replacing manpower in the fields, in the grinding mills and on the docks.

Tobacco and citrus growing continue to be important. The coffee industry, famous for the fine flavor and aroma of its product, but almost totally wiped out by hurricanes in the 1920's, is making a strong comeback. It is being helped along by a program which combines technical assistance, farm credit, and insurance against the ever-present threat of hurricane loss.

The rising standard of living, helped by the tourist trade that attracts over 1 million visitors a year, is creating expanding markets for dairymen, beef and poultry raisers, as well as for the growers of avacodos, bananas, cucumbers, lettuce, sweetpotatoes, tomatoes, melons, citrus and other fruits and vegetables. In addition, new crops have been developed such as pineapples and acerola, a West Indian cherry, which grows well in Puerto Rico.

Puerto Rico's forests are again expanding thanks to electricity and gas replacing charcoal as the main source of fuel for home kitchens. The Commonwealth has established many state forests. On the slopes of *El Yunque* (the anvil) in the east is Luquillo national forest, a tropical rain forest of giant tree ferns and hardwoods, orchids and other flowers, waterfalls, pools and the home of a rare species of blue-green parrot.

The fishing industry, also modernized and now motorized, capitalizes on Puerto Rico's ocean waters which contain a tiny and delicious variety of oyster, succulent langouste and shrimp, and such fine food fish as snapper, kingfish and tuna and game-fish such as sailfish and giant blue marlin.

PUERTO RICAN CULTURE

Culture is the culmination of a people, distinguished by their origins, structured by its architecture, destined by its history, communicated through its language, expressed in its arts, passed on in its celebrations.

Such is the culture of Puerto Rico, rich in the history we have briefly touched upon; a confluence of people, events and occasions shaping the heritage of tomorrow.

To know Puerto Rican culture is to know the *puerto-rriqueño* himself, a product of his own history, heritage and culture.

TYPICAL ASPECTS OF PUERTO RICAN LIFE

Spanish permeates Puerto Rican culture, it is the mother tongue, the language of the home, the educational system, the legislature, the literature and the media. While the American influence has been strong, English does not dominate. Rather it has fostered bi-lingualism in many facets of Puerto Rican society.

The graceful arches, balconies, patios and grillwork of Puerto Rican architecture accentuates the Spanish influence. This influence is also evident in music, art, and drama. Puerto Rican culture however is not the Spanish influence, it is instead, the distinctive forms developed and nurtured by the *puertorriqueño*, all the time adapting techniques from the United States and other areas.

THE FAMILY

When one speaks of the Puerto Rican family one must speak in terms of the "extended family," for Puerto Rican family ties are strong and the family circle is wide. The immediate family of mother, father, and children extends to include grandparents, uncles and aunts, nieces and nephews, cousins, and then *compadres* and *comadres* (godfathers and godmothers).

The "extended family" has served as a sort of "social security system," especially in the small towns and in the countryside where no matter what catastrophe befell, some member of the family came to one's aid. Industrialization, however, as in all societies, has affected Puerto Rico's

extended family system. While the spirit of the "extended family" exists, more impersonal forms of social security have been introduced.

Traditional customs continue to exist, such as big family reunions at weddings, birthdays, and on celebrated holidays. The custom of chaperoning young women continues, although to a lesser degree in cosmopolitan San Juan than in smaller cities and towns.

Despite the disrupting influences of rapid urbanization and industrialization, Puerto Ricans continue to cling to traditional child-rearing practices. The concept of manliness is instilled in boys from an early age, they are taught to be proper males, and aside from being required to show proper respect for their father, they are left to raise themselves.

In contrasting style, girls are raised in the concept of womanhood. Virginity without which a proper marriage is inconceivable, is still stressed. Their entire upbringing is centered around the traditional role of a housewife, thus, girls are taught to cook, sew, how to keep a house clean, raise a family, wash dishes, and to care for her husband.

Even in school, girls are taught dressmaking, and how to care for themselves during pregnancy. In addition, Puerto Rican girls learn how to prepare a special dinner, set a table, entertain guests and prepare a variety of cakes. By the time they graduate from the 9th grade they are prepared to maintain a household.

This clear division of the roles of Puerto Rican males and females continues into adulthood. The female, her skills developed from childhood, assumes the management of the household and the raising of the children.

As the supporter of the family, it would be below the dignity of the male to participate in the management of the household. Puerto Rican society has traditionally placed the male in a superior role.

NAMES

As in many aspects of Puerto Rican life, Spanish custom holds in the matter of family names.

Taking as an example the name Juan González Ramírez, one knows that González is derived from the father, Ramírez from his mother. He is addressed as Mr. González.

The female might be María González Ramírez. In marriage she retains her full name in addition to her husbands. Thus, she might become María González Ramírez de García Velázquez. She is addressed as Mrs. García.

A male born into the family and given the name José, becomes José García González.

PUERTO RICAN MUSIC

The culture of a people is most often expressed in its poetry and music. Puerto Rican music, offering a fusion of Spanish, Indian and Afro-Caribbean elements, is no different. Spanish and Indian heritages characterize Puerto Rican melodies while the rhythms reflect Spanish and Negro influence. Their different forms are the *décimas* and *coplas*, typical of the ridged rolling central range of the island; the *plena* and the *bamba*, distinctive to the coastal cities; and the *aguinaldos navideños* which are sung all over the island at Christmas time.

LA DECIMA

La décima is a folk music form derived from centuries-old folksongs brought to Puerto Rico by Spanish settlers. This form consists of a song written in verses as long as 10 lines and is played to the accompaniment of string instruments such as guitars and *cuatros* (a small, four-stringed guitar).

During the feast days of patron saints, central towns sponsor improvisation of *décimas* contests. The object of the competition is for two or more singers to improvise, *décimas*, matching phrases or word endings with the rhythm according to a specific arrangement.

LA PLENA

La plena and *la bamba* typify the coastal cities, with *la plena*, the most truly Puerto Rican music, combining a lively African rhythm with a Spanish melody.

The origin of *la plena* however, has been disputed and has remained a very controversial issue. While some attribute its origin to the Roaring Twenties in coastal zones such as Ponce and Guayama, others claim that *plenas* were being sung long before the American intervention in 1898.

Primarily they consist of a 2/2 rhythm combining a melodic measure of Spanish origin with a vivid African rhythm.

The lyrics generally relate common incidents or historical events, their titles relevant to the incidents being described. The vocal part is sung by a soloist alternating with a chorus.

In its early development *plenas* were accompanied by an instrument called a *pandero*. Then the accordion was added, followed by the guitar and *cuatro*. Gradually, throughout the years, more instruments have been integrated to the whole composition.

Aguinaldos navideños, sung throughout the Island at Christmas time are especially popular among the populace. *Aguinaldo* means gift, and the songs, often religious in nature, signify the giving of gifts, when everyone, even the most humble and poor offer their presents to the Christ Child, or *niño Jesús*. The *aguinaldos* are sung by masked street singers accompanied by a *cuatro* or gourd.

"LA BORINQUEÑA" - THE ANTHEM OF PUERTO RICO

Another modality in Puerto Rican music emerged in the 19th century, principally among the aristocracy in Ponce. This is the *danza* revealing of the romantic, passionate, and sentimental character of the *puertorriqueño*.

Aurelio Dueño and Francisco Santuella are the first known composers of *danzas*. The *danzas* of Manuel G. Tavárez, and Juan Morell Campos, two of the most famous composers of this musical expression, were written to be played by a full orchestra. The chief aim of this sort of musical composition was social dancing. After a few years however, the *danza* was adopted by the common people without losing its elegance. Angel Mislán, Simón Madera and Braulio Dueño have been the most prominent composers of *danzas* in the 20th century.

An interesting aside to the history of the *danza* concerns the anthem of Puerto Rico. While most anthems were composed exclusively as national songs, "*La Borinqueña*" was originally a *danza*. It is not known precisely when or even by whom the old melody "*La Borinqueña*" was written. The earliest printed publications dating from the late 19th century attribute the score to a distinguished composer, Don Félix Astol. It is known that the lyrics were composed by Doña Lola Rodríguez de Tío, a poetess from the town of San Germán, who placed such warm patriotic feeling in the words that the song was soon

acclaimed by the people as the anthem of Puerto Rico. Manuel Fernández Juncos, a historian and noted intellectual, also wrote another set of lyrics.

Contemporary popular music has among its great representatives in Puerto Rico such composers as Rafael Hernandez, Pedro Flores, Bobby Capo and Noel Estrada. Their melodies are well-known not only in America but also in Europe. Hernández, author of such well-known songs as "*Cachita*" and "*Lamento Borincano*," is by far the best known outside of Puerto Rico.

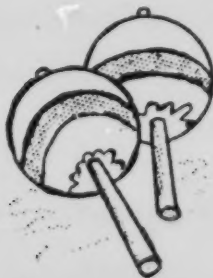
During the past few years, a great interest in symphonic or classical music has flourished in the Island. This interest can be tied directly to the influence of Pablo Casals, the world-known cellist who, since 1957, has sponsored The Casals Festival in Puerto Rico. Auturo Somohano, a pianist and orchestra conductor has also been influential in the development of symphonic music enthusiasm through a number of concerts throughout the island and in mainland United States.

PUERTO RICAN MUSIC

TYPICAL MUSICAL INSTRUMENTS

The typical Puerto Rican musical instruments reflect the influence of different ethnic and racial groups existing in Puerto Rico during the colonization of the island. The *güiro* and *maracas* come from the Taíno Indians who inhabited the island when the Spanish conquerors arrived. The *cuatro* and the *tiple* are variations on the string instruments brought by the Spaniards, such as the guitar. The drums, timbrels, bongoes, and marímbolas represent the Afro-Antillian influence.

To make these instruments, the Puerto Ricans use the fruits of some tropical trees like the *higuera* and the *marimbo*. They also use the trunk and bark of other trees. These instruments are played in musical groups of three to seven musicians.



Maracas

The maraca is made from the small, round fruit of the *higuera* tree. After the pulp is removed through two holes bored in the fruit's surface, small pebbles are introduced into it. Then a handle is adjusted to the dry

fruit shell. When shaken rhythmically, this instrument produces a sound similar to that of the castanets.



Güiro or Güicharo

A güiro is made by carving the shell of an elongated fruit of the cucumber family and making parallel fluting on its surface. It is played with a fine wire fork. A rhythmic, rasping sound that beats the time of the dance is produced.



Tambor

A tambor is a hollow instrument made from a tree trunk with an animal skin stretched over one end. It is used to produce drum sounds.



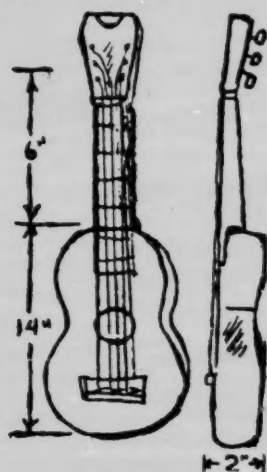
Claves or Palillos

These round wooden sticks are especially cured and prepared to produce a fixed pitched sound which maintains rhythm with other instruments.



Pandereta española

This instrument is similar in construction to a tambourine.



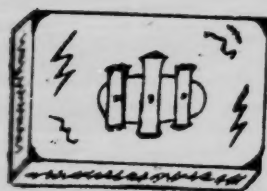
Tiple

The tiple (treble) resembles a small guitar, but may have five strings. It is made from one piece of wood. Its sounds are sharper and higher than those of the guitar.



Cuatro

The cuatro is similar to the tiple, but is made in the shape of a narrow mouthed pitcher. It has four double strings.



Marímbola

Shaped like a suitcase, the marímbola is made with a round hole or holes in the center to produce a deep base sound for filling-in purposes. Flexible steel bars serve as strings. It is used in certain regions of the island.



Bongó

The bongoes resemble the tambor but are much smaller in size. Each drum is tuned to produce a high or low drum sound.

"Cuando las Mujeres"

Cuando las mujeres
quieren a los hombres
prenden cuatro velas
y se las ponen por los rincones

Compran esos libros
que se llaman de colecciones
van a la cocina y le hacen
oraciones

Rompen la camisa, los calzoncillos,
los pantalones
pobres de los hombres
las comidas se las componen

Y le echan huesos de muerto
agua florida también le ponen
¡ay madre querida!
ten cuidado con esos hombres!

Son de Guayama
hechizo ellas le ponen
en un vaso de agua
todo el cuerpo le descomponen

"El Perro de San Jerónimo"

Empiezo con le lo le
termino con le lo la
Canario tiene una plena
que juega con la brisa del mar

Muy cerquitita al puente del agua
entre Santurce y la capital
allí se ve una cabeza
y esa cabeza es de un animal

Yo tengo mi adivinanza
que todos pueden adivinar
Si se fijan bien en la roca
ven la cabeza de un animal

Viniendo usted de la Isla
con dirección a la capital
Si se fijan bien en la roca
ven la cabeza de un animal

En esta plena que yo le canto
mi adivinanza voy a contar
que es el perro de San Jerónimo
que el castillo cuidando está.

"Santa María"

(Coro)
Santa María
líbranos de todo mal
ampáranos señora
de ése terrible animal

(Coro)
Telefonean de Aguadilla
que de la iglesia vieron bajar
a la Virgen Santa María
con su coro celestial.

(Coro)
Tenía cara de buey
el pecho de un toro bravo.
Tenía las patas de yegua
y yarda y media de rabo.

(Coro)
La vieja cogió el machete
para poderlo matar
y el demonio en cuatro patas
se metió en el matorral.

"Mi Jíbara Borinqueña"

Mis jíbaras borinqueñas
esas sí que son mujeres
por su noble corazón
y por lo mucho que quieren
Estando en el extranjero
vi pasar una trigueña
y en seguida me acordé
de mi jíbara borinqueña

Yo quiero mucho a la luna
e idolatro a los luceros
pero a mi negra del alma
eso es lo que yo más quiero

Mi campesina le canta
una canción al sendero
el verde de sus montañas,
a sus campiñas y su suelo.

"Bum Bum"

Matan a Bum Bum
Matan a Bum Bum
Matan a Bum Bum
Canario en un baile de plena

(Coro)
Cuando cayó su cuerpo
fue a caer sobre de la arena.
Matan a Bum Bum
Canario en un baile de plena.

(Coro)
Llaman la ambulancia
viene tocando sirena
a recoger a Bum Bum
que murió en baile de plena.

(Coro)
El pueblo que lo quería
por Bum Bum lloraba de pena
Por eso siempre Bum Bum
es el alma de la plena.

"El Tren"

La máquina patinaba
cuando salió de San Juan
Bayamón, el Dorado, y Vega Alta
y en Vega Baja volvió a patinar

Manatí que es mi pueblo querido
Barceloneta de Sixto Escobar
Arecibo, Camuy con Hatillo
y en Quebradillas volvió a patinar

Ya pasamos el Río Guanjataca
y en los túneles pronto vamos
a entrar. Ahora viene Isabela
y Aguadilla y en Rincón volvió a patinar

A Mayagüez llegamos de noche
ya cansados de tanto viajar
San Germán, Hormigueros y Añasco
Cabo Rojo con San Sebastián

Ya llegamos a Yauco señores
Guayanilla en la orilla del mar
y llegamos a la Perla que es
Ponce donde queda le estación central.

"Tanta Vanidad"

(Coro)

Tanta vanidad, tanta
hipocresía, si tu cuerpo
después de muerto pertenece
a la tumba fría

Cuando bajes a la tumba
sin orgullo y rencores
te pondré un ramo de flores
donde tu cuerpo reposa
que descansen en la fosa
recuerdos de mis amores

Si vieras que sufro tanto al
notar tu hipocresía
tu vanidad, tu falsía
tu modo de proceder
pues date cuenta mujer
que poco vale la vida.

Y si yo muero primero
vete a mi tumba a rezar
allí podré demostrar
que mi amor era sincero
y si tu mueres primero
iré a tu tumba a rezar.

Y con esto me despido
adiós mi linda mujer
nos volveremos a ver
donde no haya hipocresía

"Elena"

Cortaron a Elena
Cortaron a Elena
Cortaron a Elena
y se la llevaron
pa'l hospital

(Coro)
Eso daba pena
ganas de llorar
cortaron a Elena
y se la llevaron al hospital

(Coro)
Su madrecita lloraba
por qué no iba a llorar
si le cortaron a Elena
y se la llevaron al hospital

(Coro)
Elena era muy preciosa
la reina del arrabal
y aquel malvado por celos
su cara linda vino a cortar

(Coro)
Cuando vino la noticia
de Elena en el hospital
el pueblo lleno de rabia
aquel malvado quería matar

(Coro)
Su padre también lloraba
como no iba a llorar
si era su Elena querida
que se encontraba en el hospital.



Sketch by Carlos Marichal from "Cuadernos De Poesía No. 1,"
Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico.

DANZA "Tú y Yo"

Música de Angel Mislán

Letra de Gustavo Adolfo Becquer

Cendal flotante de leve bruma,
Rizada cinta de blanca espuma
Rumor sonoro
De arpa de oro,
Beso del aura, onda de luz,
Eso eres tú.

Tú, sombra aérea que cuantas veces
Voy a tocarte, te desvaneces
Como la llama, como el sonido,
Como la niebla, como el gemido
Del lago azul.

En mar sin playas onda sonante,
En el vacío cometa errante.
Largo lamento.
Del ronco viento
Ansia perpetua de algo mejor.
Eso soy yo.

Yo, que a tus ojos en mi agonía
Los ojos vuelvo de noche y día;
Yo, que incansable corro y demente
Tras una sombra, tras la hija
ardiente
De una visión!

"La Borinqueña"
de Lola Rodríguez de Tío (letra original-1868)

Despierta borinqueño,
que han dado la señal
Despierta de ese sueño,
que es hora de luchar
A ese llamar patriótico,
Se arde tu corazón.
Ven, nos será simpático,
el ruido del cañón.
Nosotros queremos la libertad,
y nuestro machete nos la dará.
Vámonos, borinqueños,
vámonos ya,
que nos espera ansiosa,
ansiosa la libertad. . .
la libertad, la libertad,
la libertad, la libertad. . .

"La Borinqueña"
de Manuel Fernández Juncos (1904)

La tierra de Borinquen
donde he nacido yo,
es un jardín florido
de mágico primor.
Un cielo siempre nítido
le sirve de docel,
y dan arrullo plácido
las olas a sus pies
Cuando a sus playas llegó Colón
exclamó lleno de admiración
exclamó lleno de admiración:
"Oh!, Oh!
Esta es la linda tierra
que busco yo;
es Borinquen la hija
la hija del mar y el sol."
Del Mar y el Sol, Del Mar y el sol,
Del Mar y el Sol, Del Mar y el sol. . .

"Lamento Borincano"

Sale loco de contento con su cargamento
Para la ciudad, Sí! para la ciudad
Lleva en su pensamiento todo un mundo
Lleno de felicidad, Sí! de felicidad.

Piensa remediar la situación
del hogar que es toda su ilusión, Sí. . .
Y alegre, el jibarito va
Cantando así, diciendo así por el camino
"Si yo vendo la carga mi Dios querido
un traje a mi viejita voy a comprar."

Y alegre, también su yegua va,
al presentir que su cantar
es todo un himno de alegría. . .
En eso le sorprende la luz del día,
y llegan al mercado de la ciudad.

Pasa la mañana entera sin que nadie quiera
su carga comprar, ay! su carga comprar;
todo, todo está desierto, el pueblo está muerto
de necesidad, ay! de necesidad;
Se oye este lamento por doquier
En mi desdichada Borinquén, ay! . . .

Y triste, el jibarito va,
pensando así; llorando así por el camino. . .

¡Qué será de Borinquén mi Dios querido!
¡Qué será de mis hijos y de mi hogar! . . .

Borinquén, la tierra del Edén
la que al cantar el gran Gautier
llamó la perla de los mares,
Ahora que tú te mueres con tus pesares
Déjame que te cante yo también.

Borinquén, yo también. . .

La Borinqueña

HIMNO

SOLEMNE

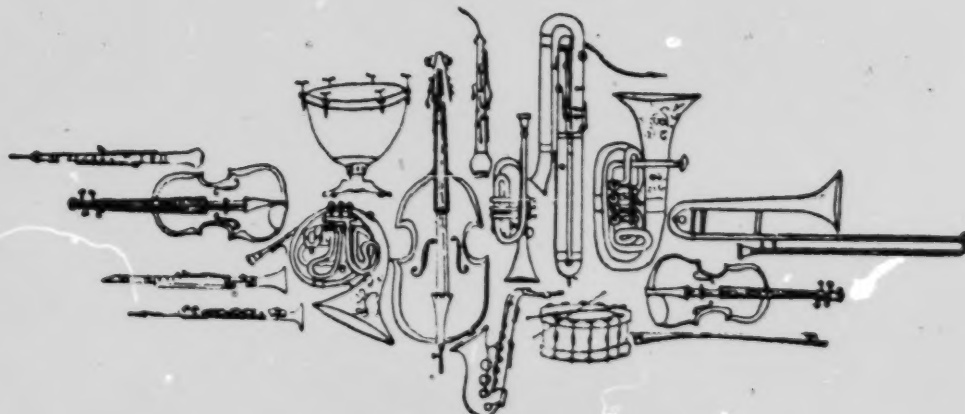
POE E ASTOL

ARREGLO DE RAMON COLLADO

The musical score is written for piano and features six systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music is characterized by a steady, rhythmic accompaniment in the bass and a more melodic line in the treble. The first system begins with a treble clef and a key signature of one flat. The second system includes a dynamic marking of 'p' (piano). The third system includes a dynamic marking of 'p' (piano). The fourth system includes a dynamic marking of 'p' (piano). The fifth system includes a dynamic marking of 'p' (piano). The sixth system includes a dynamic marking of 'p' (piano) and a fermata over the final measure.

A TEMPO

A piano score consisting of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a forte (f) dynamic. The second system features a half note rest in the treble. The third system includes a piano (p) dynamic. The fourth system contains piano-piano (pp) and diminuendo (dim) markings. The fifth system ends with a fortissimo (ff) dynamic. The score concludes with a double bar line and a repeat sign.



LAMENTO BORINCANO

(Cancion - Tipica)

Spanish Words and Music by
RAFAEL HERNANDEZ



Andantino

Musical score for piano and voice. The score is written in G major (one sharp) and 4/4 time. It features a piano introduction, followed by a vocal melody with lyrics in Spanish. The lyrics are: "Sa-le lo-co de oon-ten-to oon su car-ga-men-to pa-ra la cis-Lie-va en su pen-sa-mien-to to-dun mun-do lle-no de fe-li-ci-dad, ay, Pa-ra la cis-dad De fe-li-ci-dad". The score includes various musical notations such as notes, rests, and dynamic markings.

Arranged by Alfredo Diez

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Eb Db C7
 pin - sa - re - me - diar la - si - tua - ción del ho - gar que
 to - da - mi - la - ción, si Va - le - gre el ji - ba - ri - to va - pen
 le - gre tam - bién su ye - gu - va - al
 can - da - si, di - ción - da - si, can - tan - da - si, por el ca - mi - no
 pre - sen - tir, que - qui - can - tar, es to - dos han - so - da - le - gri - a
 C7
 yo ven - do la car - ga, mi. Dice que - ri - do, un tra - je, mi vie - ji - ta voy a com -
 Ya es to - le sor - pre - de la - lux del dí - a y lle - gan al mer - ca - do de la ciu -
 F
 1. 2.
 gran - dad. Va -
 A.S. All. en Coda
 Bém CODA F
 Yo tam - bién
 Menos
 Piu

Lamento Martineño - 2

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OTHER TYPICAL PASTIMES

FIESTAS

Again, the Spanish influence shows through. As a result of their Spanish heritage, most Puerto Ricans are Roman Catholics. Tradition shows every town was built around a plaza with a church or cathedral on one side and a city hall on the other. Despite the influx of Protestant missionaries who followed the American flag to Puerto Rico and built many churches and schools, feast days of the Catholic Church are widely celebrated.

Holy Week is a time of special ceremonies, with Good Friday marked by street processions, the participants carrying images of the Virgin Mary, the Holy Cross, and the Holy Sepulchre. The joyful phase of the Easter season begins on the evening of Holy Saturday - *Sábado de Gloria* - with dancing and merrymaking.

The feast day of St. John the Baptist, June 24, is one of the greatest feasts celebrated in Puerto Rico. For several days before and after the feasts, there are celebrations. On the eve of the feast day, the beaches glitter with bonfires around which thousands of families keep an all night vigil. At dawn on the 24th day they wade into the water, symbolically re-enacting St. John's baptism of Christ, and, according to Puerto Rican legend, assuring themselves of good health during the coming year.

Every town has its own patron saint. For example, the village of Loiza Aldea has St. Patrick because he helped them survive a plague of ants centuries ago. The most popular celebration in the town however, is held in honor of Santiago Apostol, amid an atmosphere of gaiety, with merry-go-rounds and other amusements going all day and most of the night in the plaza, with private dances and parties held throughout the town. On the last day of the festival there are special masses in the churches and a procession whose vanguard carries an image of the saint.

CHRISTMAS IN PUERTO RICO

The Christmas season, long and joyful, combines old Spanish customs, American ones, and Puerto Rico's own in a celebration that extends from early December to January 8. The special days are *Nochebuena*, or Christmas Eve, Christmas Day, New Year's Eve and New Year's Day, and Three Kings' Day, or Epiphany, on January 6.

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While Santa Claus and Christmas trees have been added to Puerto Rico's Christmas, children traditionally expect gifts on January 6 - The Three Kings' Day. On the eve of Three Kings' Day children place boxes of fresh grass under their beds for the camels (which have become horses in Puerto Rico) of the three wise men and next morning find that the grass has been "eaten" and in its place the grateful Magi have left toys and candy.

Music is an integral part of the Puerto Rican Christmas celebration. Traditional Christmas music shows a great variety of tunes, often different between one town and another. The music may be divided into three basic groups; the *Seis*, the *Aguinaldo*, which we have already mentioned, and the *Villancico*.

The *Seis*, sung by the *trovador*, is in *décima* form and are named according to the town in which they were created. Thus, a *Seis Viequense* comes from Vieques, *Seis Bayamones* from Bayamón, *Cayeyano* from Cayey, etc.

The *Aguinaldo*, very similar to the *Seis* and also sung in *décima* form is more religious in nature, with the *trovador* singing about Bible stories and the birth of the infant Jesus. The word *Aguinaldo* also refers to Christmas gifts given to children after singing the *décima*. Young "Carolers" in Puerto Rico end their song with the stanza:

Denme mi aguinaldo
Con mucho cariño
Como se lo dieron
los reyes al niño.
(Give me my gift with love, as
the kings gave their gift to the infant.)

The *Villancico* is the traditional Spanish Christmas music that is found throughout Spain and Latin America.

Also traditional are the *parrandas* or *trullas*. These are groups of singers and musicians playing guitars, cuatros, güicharos or güiros, maracas, and other instruments, who go from house to house singing *aguinaldos* and *villancicos*.

In the suburbs and smaller cities and towns, it is the custom to invite the strolling carolers into one's house to partake of special rice pudding *longanizas*, *butifarras*, and *moreillas*, (different kinds of sausage), *pasteles*, (a plantain paste stuffed with chopped meat and other ingredients and cooked in plantain leaves). Another delicacy includes *lechón asado*, (lean pig, well-seasoned, and roasted whole

on a pit for hours over a bed of glowing charcoal, until the skin is golden brown and crackling crisp).

SPORTS

Horse racing and cockfighting are traditional pastimes, but Puerto Ricans have adopted the American enthusiasm for athletics. The traditional has been matched or exceeded in popularity by baseball, basketball, boxing, golf, tennis, swimming, sport fishing, skindiving, and the whole range of track and field events.

Baseball

When it comes to baseball, Puerto Ricans outdo Americans in their zeal for the game which has long been the number one sport. In Puerto Rico, baseball is a part of life. Diamonds grace every town and organized leagues abound for every age group from the Little League to the professional level. As a result, Puerto Rican teams have distinguished themselves in international competitions such as the Caribbean Series held every year in February. More and more Puerto Rican teams have become prominent in the major and minor leagues of the United States. From the ranks of Puerto Rico's professional league, for example, have come such outstanding players as Orlando Cepeda and the late Roberto Clemente, one of the most complete players to grace American baseball.

Other Puerto Ricans have been emerging as athletes of the first rank in boxing, tennis, and a number of track and field events.

Cockfights

Cockfighting, once practiced mostly by the *jíbaros* of the mountainous regions is now a popular pasttime event in suburban areas. Beautiful roosters, carefully trained and raised, perform their duels in cockfight courts called *Centro Gallístico* or *Galleras*, which are found in and around most towns and cities. A great deal of betting takes place which is legal, provided such places have been properly licensed.

Horseracing, Paso Fino Horses, and Bullfighting

Numerous racetracks are to be found in Puerto Rico, the most famous one being El Comandante in San Juan. As in cock-

fighting, betting is legal with the added stipulation that the resulting income from racing be used for utilitarian purposes.

The Paso Fino horse, brought by Columbus from Andalucía and Cordelia, Spain, to the island of Hispánola, is noted for its ability to give riders a very smooth ride. Introduced to Puerto Rico in 1509, these elegant horses are trained to gait so smooth that the rider feels almost no up or down movement.

Bullfighting, brought to Puerto Rico recently is currently being practiced, but with limitations.

EL JIBARO (COUNTRYMAN)

The Jíbaro is a legendary figure in Puerto Rico. This particularly beloved person has found himself the theme of a number of plays, dramas, books, poems, folksongs, ballads, and popular music, a distinction no other Puerto Rican personality can claim. His music, customs, products, and other cultural aspects of his life have been enjoyed by Puerto Ricans for centuries.

Limiting his life to his surroundings which consist of a country home, farm animals, working fields and neighbors, he is considered the most hospitable figure known, primarily because of his generosity and his love for fellow men and nature.

His income is derived from farm products which vary according to his potential to produce them. Rafael Hernández provides an excellent description of the jíbaro in his musical composition entitled "Lamento Borincano." In addition to a well arranged musical score, Mr. Hernández has depicted a segment of the life of a jíbaro.

In recent times many jíbaros have left the farmlands in search of a better setting. The migration trend among jíbaros has been to towns and cities in Puerto Rico, with many of them moving to the mainland.

CULTURAL CENTERS AND RELATED ASPECTS OF PUERTO RICAN CULTURE

THE PUERTO RICAN INSTITUTE OF CULTURE (Instituto de Cultura de Puerto Rico)

One of the most important agencies trying to preserve and develop a sense of awareness about Puerto Rican civilization is *El Instituto de Cultura de Puerto Rico*. The institute was established as a government agency in 1955. Its primary concerns are the music, archeology, literature, theater, architecture, painting, geology, history, Spanish language, and similar aspects of the island's culture.

One of the major functions of the institute is the publication of books and pamphlets. The majority of these belong to the *Libros del Pueblo* series, while several others belong to the *Biblioteca Popular* series.

The Institute arranges (as the Conservatory of Music does) concerts and plays by Puerto Rican members of the performing arts. It also sponsors exhibitions and competitions in painting, literature, music, and other arts.

Another important function of the institute has been the restoration of historic San Juan. It has encouraged owners of old buildings to redecorate them by exempting them from taxes and rent control. The institute has, and is, planning to restore certain historic sections of various cities including Ponce and San Germán.

Further information may be obtained free of charge by writing to the Puerto Rican Institute of Culture, San Juan, Puerto Rico.

FOLK ARTS CENTER

To emphasize one of the most interesting manifestations of Puerto Rican artistry, the institute has established a Folk Arts Center in Old San Juan. Visitors are welcome to enjoy its displays.

Folk art represents one of the most authentic expressions of national culture. The genuine, sometimes candid expressions of folk artists reflect the influence of different traditions which have contributed to the culture's formation.

The three distinct races and cultures which merged during the last four and a half centuries to form the Puerto Rican culture, have left a deep impression on all phases of

individual and national behavior, especially on folk arts production.

The Folk Arts Center is devoted to the study and dissemination of different popular and traditional expressions. The center offers technical advice to craftsmen and helps them obtain the necessary raw materials. It also provides a permanent exhibit and a ready market for all samples of Puerto Rican folk art.

Visitors have the opportunity to observe different artisans at work, thanks to the various workshops which are installed in this center. Some examples of special interest follow:

Masks

Colorful and grotesque masks are made with papier mache and dry coconut shells. Used in traditional feasts and during carnival time, they constitute one of the most significant expressions of Puerto Rican folk art.

Fiber Weaving

The great variety of vegetable fibers found in the country makes it possible to manufacture many different objects for domestic use, such as hammocks, baskets, and rugs, or for personal attire, such as hats. Many of the methods employed in weaving vegetable fibers have been inherited from the Taino Indians who lived in Puerto Rico when Columbus discovered the island. The European settlers had never seen a hammock until they learned about it from the Taino Indians.

Musical Instruments

Rich popular music is played with instruments which clearly show the contributions made by Indian aborigines, Spaniards, and Africans to the Puerto Rican culture. The most outstanding musical instruments are *maracas* and *güiros* of Indian origin; the *bordonuas*, *cuatros*, *tiples*, and other string instruments of Spanish derivation; and the *tambores* (drums) and *panderetas* (tambourines) of African tradition.

Imagery

Wood carving has a special significance in popular imagery, which dates back to early colonial times, when the lack of religious figures for domestic worship compelled the settlers to carve their own "saints" from hard native woods. Domestic fowl and birds have also served as inspiration for popular craftsmen.

Ceramics

The art of making pottery and utensils from baked clay flourished more than 10,000 years ago in the Orient. Apparently, just by chance, a woman carrying a basket full of mud, let it down into the fire. Although the basket was burned, the fire hardened the mud, leaving it in the shape of the basket.

The people started to copy in clay the form of fruits and vegetables. Then they baked the articles. This art was diffused all over the world. Later, the articles were decorated with enamels of different colors. In Persia and China, the ceramic articles were very delicately wrought and artistically decorated.

In America, the Indian also discovered the secrets of clay modeling and started to create ceramics for art and for practical purposes.

Ceramics came to Puerto Rico with the first Indians who settled on the island. They decorated their pans and plates with designs painted in red, white, yellow, and black. Later, when the Taíno Indians arrived, they began to decorate ceramics with bass reliefs and figures designed in the pottery. They also made amulets, ornaments, and necklace beads.

When the Spanish came to Puerto Rico they brought their own ceramics and introduced the use of salt and lead enamels for clay decorations. These enamels give brilliancy and transparency to ceramics. Today, the art and manufacture of ceramics is flourishing again in Puerto Rico, greatly encouraged by the Commonwealth government.

THE SEAL OF PUERTO RICO

By a decree of November 8, 1511, Ferdinand of Aragón granted Puerto Rico a coat of arms, the first given to any

Spanish colony in the New World, and Puerto Rico's official seal closely follows Ferdinand's original design.

The lamb and the motto represent St. John the Baptist, for whom Columbus originally named the island, and signify peace and brotherhood. The yoke and arrows were the personal device of the sovereigns - *yugo* for Isabella (then spelled Ysable) and *flechas* for Ferdinand - and represented mutual affection, unity, and a spirit of great achievement. These were used on the public coin and on the personal property of the King and Queen. The lions and castles represent Leon and Castile, Isabella's hereditary kingdoms; the Crusaders' crosses signify the great struggle by which Ferdinand and Isabella conquered the Moors; and the flags depict the coat of arms of the various kingdoms then under their reign.

THE FLAG OF PUERTO RICO

While the seal of Puerto Rico bespeaks its ancient Spanish heritage, the flag bespeaks its American ties. It resembles the Cuban flag in design.

Adopted by the Commonwealth Legislative Assembly in 1952, the flag is actually identical in design to a flag conceived by a group of patriots in 1895. The white star symbolizes Puerto Rico, the corners of the blue triangle the legislative, executive, and judicial branches of the republican form of government. The three red stripes symbolize the blood that feeds these branches of government and the two white stripes the rights of man and freedom of the individual.

THE THEATER

The beginning of theater presentations cannot be determined accurately for any culture. The first known theater presentations in Puerto Rico are the comedies written by Spanish writers that were presented at public feasts during the 17th and 18th centuries. Works received from other Latin American countries during the 19th century began to blend with the Puerto Rican theater, which was gaining importance as a form of entertainment.

Alejandro Tapia y Rivera promoted ideals of liberty and equality through his biographical, social, and psychological dramas, which dealt with modern themes as well as patriotic ideas. Though he is better known as a playwright, he was also a poet and a novelist. The famous Tapia theater in San Juan was built in 1830 and has carried his name since 1940.

While Morel Campos was famous as a composer of *danzas*, and Julian Andino wrote some famous *zarzuelas* - a one act farce - Salvador Brau, who was better known as a historian, wrote political plays and plays involving customs and traditions of Puerto Ricans.

Several one act plays were written by Ramón Méndez Quiñones depicting country life through provincial dialects. Several musical acts of the 19th century also involved poetry and drama.

In an effort to promote the theater in Puerto Rico, the *Ateneo Puertorriqueño* promoted a substantial number of dramatic works.

During the early 20th century there was no rapid development in the theater. In the past few years, however, interesting works have been written and presented, including several plays depicting the life of Puerto Ricans in mainland slums. Contemporary writers like Manuel Méndez Ballester and René Marqués have gained popularity for their recent contributions.

The theaters in Puerto Rico include *El Teatro Experimental del Ateneo Puertorriqueño*, *El Teatro Universitario*, *El Teatro de Marionetas*, and *El Teatro del Pueblo*. The Traveling Theater (*El Teatro Rodante*) was organized in 1946 and brings famous presentations to the islanders. It is sponsored by the government through the Department of Parks. The idea of the traveling theater was extended to New York City. Miriam Colon, its director in New York City, brings the theater to those who are trapped in the ghettos.

PUERTO RICAN POETRY

The cruel and troublesome world of the colonial periods, the turbulent politics of the centuries, the beauty of nature, and the desire among Puerto Ricans for a better life, were the predominant motivating factors for the development of poetry in Puerto Rico. Most of the early works are of a historical nature.

The 19th century produced a tremendous outpouring of poetry. The common topics of the time were the struggle against Spain, love for the island, feelings of independence, and similar patriotic topics. Among the better known poets of the 19th century are José Gautier Benítez, Lola Rodríguez de Tío, and José de Diego.

Poetry in the 20th century was largely influenced by the new school of thought which permitted considerable freedom of style and symbolic techniques. This is the century of great poets like Ribera Chevrement, Palés Matos, Virgilio Dávila, and Lloreéns Torres.

From 1930 to approximately 1937, themes based on the national movement with strong views on patriotic ideals received wide support. Today's poetry includes themes such as poverty in New York slums as well as other aspects of Puerto Rican life.

In Puerto Rico, poetry is recited by many students and adults. It is a common practice to include a poem as part of a program of events.

THE DEVELOPMENT OF CULTURAL CENTERS

El Ateneo Puertorriqueño, which was established in the 19th century to promote dramatic works by bringing many of them to the public, has continued its efforts through a number of activities.

An interesting center of unique design, the famous *Museo de Ponce* was designed by architect Edward Durell Stone. Several European works as well as works of Puerto Rican artists are found in this museum which is located in the southern part of the island in the city of Ponce.

Currently, new centers are being created through the facilities of the Institute of Puerto Rican Culture. Historical sites such as Fort San Jerónimo del Boquerón and the historical *Castillo de Vieques* were recently converted into museums of naval and military history. Religious structures such as the *Capilla de Santo Cristo* and *Porta Coeli* have also been restored and converted into cultural sites by the institute.

The University of Puerto Rico currently conducts a wide variety of cultural programs for local and foreign students.

One of the most recent innovations is Puerto Rico's own Cultural Exchange Program, undertaken to promote closer cultural relations with its Latin American and Caribbean neighbors. This program is implemented through the combined efforts of the Commonwealth Department of State, the Institute of Puerto Rican Culture, and other public and private institutions and individuals. Following are some examples of this program in action:

. A group of students and intellectuals mingle with the general public in the exhibition hall of the Guatemala National Library. They view exhibitions of Puerto Rican books and engravings that are part of a Puerto Rican cultural mission which toured Central America in December 1968, under the sponsorship of the Commonwealth State Department.

. The following week a distinguished Puerto Rican writer delivers a lecture on Puerto Rican literature before an equally heterogeneous audience gathered at the Institute of Hispanic Culture in Tegucigalpa, Honduras.

. A month later the Figueroa Brothers, recently designated as Puerto Rico's Official Quintet, give a chamber music concert at the National Palace in San José, Costa Rica, which includes works by renowned Puerto Rican composers. The host for the evening is the President of the Republic and the audience includes his cabinet, the diplomatic corps, and other distinguished guests. This event was made possible by the Institute of Puerto Rican Culture.

. The Puerto Rico Symphony Orchestra, touring Central America and Mexico under the joint sponsorship of the Casals Festival Organization and the Ford Foundation, offers a benefit performance in San Salvador. A few days later it presents a public concert in Mérida, the capital of the Mexican State of Yucatan, ending the tour with a concert in Miami, Florida.

Hence, it is not only in the field of social and economic development, but also in the realm of literary and artistic expression that Puerto Rico is projecting its own image internationally, gaining friends and promoting good will among the peoples of the world.

POPULAR PUERTO RICAN FOODS

RICE PRODUCTS

Rice is prepared frequently in various forms, such as a rice pudding (*arroz con dulce*) used during Christmas celebrations. Rice with chicken (*arroz con pollo*) is a very popular dish which is also gaining popularity in the States. Rice is also used with a form of soup including portions of shrimp, beans, and pork in a diluted sauce called *asopao*. A popular and economical dish is *matrimonio*, made with rice and beans. It is also prepared as *arroz guisado*, with meat and spices and is a brown color.

VEGETABLES

In the vegetable family we find foods prepared from *gandules*, a form of pigeon peas; *calabaza*, a large vegetable very similar to pumpkins; the popular *chayote*, similar in shape to a green pepper but gray-to-white in color, varieties of lettuce and cabbage; corn, lima beans, string beans, *frijoles*, and others.

SOUPS

Typical soups are red bean soup, frijol soup, creole soup, ox-tail soup, rice soup, chicken soup, pigeon pea soup, onion soup, and varieties of bone soups. They are usually served before the main course.

CHRISTMAS DISHES

Although these foods are being increasingly used throughout the year, the presence of them on Puerto Rican tables during Christmas is inevitable. Some are *lechón asado*, a well-seasoned barbecued pig; *pasteles*, consisting of ground pork, plantain, *yautia*, and green bananas wrapped in a banana leaf and boiled; hard rice pudding; *Chicharrones*, a form of pork rinds; a variety of sausages called *morcillas*; mixed nut assortments; and *manjar* and *majarettes* (special puddings).

BANANA AND ROOT PRODUCTS

The banana and starchy vegetable family - a group called *viandas* - consist of green bananas, plantains, potatoes,

sweet potatoes, *yucas malangas*, *yautías*, *apio*, and squash. *Mofongo*, made of mashed bananas and meat, when boiled becomes a very tasty dish. *Tostones* are made of plantains or bananas sliced, salted, and fried. Broiling, boiling, and frying processes are used for their preparation.

DESSERTS AND DAIRY PRODUCTS

Dairy products are for the most part the same as in the States. However, there is one known as *queso del país* (native cheese) served usually, but not necessarily, with mango or guava jelly as a dessert. Other desserts are different preparations of tropical fruits; *flan*, a type of cup custard; sweet beverages; and pies and cakes as influenced by United States mainland citizens in Puerto Rico.

SEA FOODS

The sea foods include dishes such as *paella* - a combination of seafood, rice, and chicken; rice and crabs; shrimp dishes; *serenatas* codfish; lobster with rice; codfish with rice or *viandas* - (countrymen's food).

MEAT PRODUCTS

In the meat family are dishes prepared with meat from rabbits, goats, pigeons, chickens, turkeys, pigs, and cattle. The *mondongo* is a well-seasoned variation of *tripe*. The popular Puerto Rican *bisté* (steak), *empanadas* (cutlets), *chuletas* (chops), *albóndigas* (meatballs), and *gandinga* (chopped pig's liver) are all common tasty dishes prepared from meat products and heavily seasoned according to tradition.

PUERTO RICAN COFFEE

Coffee is prepared in a very strong form and before milk is added, it resembles the Italian expresso coffee. The milk is boiled first to provide the warmth, with cold coffee added to it. The process is quite the opposite of the one used in the States. Tea, although used frequently, has never gained great popularity.

COMMON FRUITS AND FRUIT PRODUCTS

Used mostly as desserts are products made out of the *corazón* (custard apple), *guanábana* (soursop), fruit salads, lemon, orange, grapefruit, guava, mamey, mango, pineapple, tamarind, berries, vanilla, and ginger.

IMPORTANT DATES AND HOLIDAYS IN PUERTO RICO

ESSENTIALS

Important civil and political achievements of the past, religious holy days, great men in history, and American holidays, constitute, in great part, the list of holidays to be described. In general, Puerto Ricans celebrate all American legal holidays in addition to a number of their own.

JANUARY

January 1 is the first holiday of the year, followed by January 6 when the Three Kings' Day is celebrated. The latter is better known as the Epiphany. Children receive presents left by the Three Kings (*Los Tres Reyes Magos*) during the evening of January 5, after the camels have eaten the grass left for them in small containers. This celebration is not unique to Puerto Ricans. It has also been celebrated in this same fashion for centuries in many other countries in Latin America.

Doña Felisa Rincón de Gautier was born on January 9, 1897. After entering political life, she was known as a humanitarian public servant and admired by Puerto Ricans for her efforts.

The birthday of a great philosopher and educator, Eugenio María de Hostos, is celebrated on January 11 with great enthusiasm, especially in the City of Mayagüez where he was born.

FEBRUARY

During February, Puerto Ricans celebrate Muñoz Marín's birthday. Born in San Juan on February 18, 1898, he was a patriot and governor of the Commonwealth from 1953 to 1964.

Two great Americans, also admired for their achievements, are Abraham Lincoln and George Washington, whose birthday celebrations coincide with the mainland calendar.

On occasions, pre-Lenten festivals such as carnival and the crowning of Queens and Kings may be noted in certain regions of the island.

MARCH

The Congress of the United States conferred American citizenship to Puerto Ricans and certain improvements on home ruling practices through the enactment of the Jones Act of March 2, 1917.

Puerto Ricans, being very proud of abolishing slavery in a pure atmosphere of freedom in 1873, celebrate March 22 as a legal holiday.

The Easter season begins in Puerto Rico with processions and similar celebrations on Palm Sunday. People from outside of the towns and villages bring to church well decorated bouquets of yellow palm leaves in varying designs. Processions and evening celebrations follow throughout the entire week.

APRIL

An important date for Puerto Ricans is April 8, the date when the great abolitionist and supporter of independence Ramón Emeterio Betances was born in Cabo Rojo in 1827.

On April 12, the Foraker Act of 1900 replaced a 2-year-old military government with a civil government.

April 16 is set aside for commemorating a patriot, poet, journalist and politician, José De Diego.

MAY

Memorial Day is celebrated in May as a legal holiday.

Also during May, a day is chosen for Teacher Recognition Day. A number of tributes are presented to teachers for their efforts.

JUNE

During early colonization periods, Spain had to protect Puerto Rico from foreign attack. In June 1539, construction of the famous "El Morro Castle" began.

In commemoration of Christ's baptismal ceremony by St. John the Baptist, June 24 has been proclaimed as San Juan's patron saint day. Beaches are visited by many people where the baptism is celebrated by ocean bathing activities.

On June 4, 1951, voters passed a referendum to permit a local government by a constitution.

JULY

If the humidity index is high in Puerto Rico during this month, so is picnicking, beach attendance, and political events in election years.

On July 4, Independence Day is celebrated with a large number of marchers coming into San Juan to hear speeches and participate in meetings and similar activities.

In 1859, Luis Muñoz Rivera, often referred to as the George Washington of Puerto Rico, was born on July 17 in the town of Barranquitas.

In July 1946, during Harry S. Truman's administration, Jesús T. Piñero was appointed Governor of Puerto Rico, the first native Puerto Rican to occupy that office.

The Commonwealth status was proclaimed on July 25, 1952, a date of great historical significance among Puerto Ricans.

The founder of the first Republican Party of Puerto Rico, José Celso Barbosa, was born in Bayamón on July 27, 1857 which is celebrated as a legal holiday.

AUGUST

As during other summer months, a great number of patron saint days are being celebrated throughout towns in Puerto Rico during August.

August 13, 1898, marked the end of Spanish-American War fighting.

SEPTEMBER

The celebration of Labor Day (*Día del Trabajo*) coincides with that of the States.

OCTOBER

In celebration of Columbus Day, October 12 is declared a holiday in Puerto Rico.

NOVEMBER

Elections are held in Puerto Rico every 4 years during November and coincide with national election dates.

On November 9, 1897, the long awaited Charter for Autonomy was approved by Spain and Muñoz Rivera was vindicated for his efforts.

Veterans Day and Thanksgiving Day also coincide in date and activities with the States' celebrations. On the Friday after Thanksgiving Day, however, planting activities in commemoration of Arbor Day often take place at schools, public places, and homes.

Puerto Rican Discovery Day is celebrated in mainland Puerto Rico on November 19. Many schools on the mainland, where Puerto Rican children attend, have also set aside this date for commemorating the discovery of Borinquén - the island of Puerto Rico.

DECEMBER

On December 10, 1898, by the Treaty of Paris, Spain ceded sovereignty over Puerto Rico to the United States.

Christmas Eve (*Nochebuena*) is celebrated as a social and religious event. Santa Claus is also gaining popularity among islanders.

December 31 celebrations are also common in commemoration of the advent of the New Year and departure of the old year (*Año Viejo*).

PUERTO RICAN FLORA AND FAUNA

PLANTS

In addition to the plants found in Puerto Rico by the Spaniards, a great number have their origin in Spain and were brought by the colonizers. Among them we find a variety of vegetables, oranges, sugarcane, and lemons. The colonizers found many root crops on the Indians' farms. Some of them still go by the given Indian term. *Cassava*, *yautía*, *maní*, and *maíz* are among the most popular ones. They found many fruit trees including the *guanábana*, *guava*, *caimito*, *mamey*, and others. The Spaniards gradually brought an abundance of species including palms, mango, and breadfruit. By the early 17th century, Indian corn, tobacco, *cassava*, chocolate, and potatoes were being exported from the island to several countries in Europe. Other settlers brought substantial numbers of products and seeds. This particular trend makes it very difficult to trace the origin of some species.

Rainfall patterns have determined the type of plants or trees found throughout the island. The southern and western parts of the island, because of light rainfall, have different types of vegetation than the northern and eastern regions.

Although there are no great forests in Puerto Rico, trees are found in a wide variety. The rain forest of El Yunque, however, is a jungle of tropical and subtropical trees and plants. The most popular trees in Puerto Rico are the *flamboyán*, Spanish elm, cedar, candle, turpentine, bamboo, laurel, and fruit trees. Fruit trees are found mostly throughout the center of the island in the form of banana, orange, guava, lemon, and mango trees. The tropical flowers and plants most likely to be found are gardenias, bougainvillea, poinsettias, begonias, orchids, and varieties of roses. Palm trees and mangrove flourish along the seacoast and the bamboo is likely to be found along the roads and streams.

ANIMALS

Domestic animals are widely used for transportation, labor, and food. The Spaniards brought horses, cattle, and goats to Puerto Rico.

Pets are much the same as on the mainland, but varieties differ in many cases. The popular goat is usually con-

sidered a pet, besides serving a utilitarian purpose. One unique aspect of animal life in Puerto Rico is the fascinating marine life including sea horses, sea cucumbers, sea porcupines, and a wide variety of crabs, shrimps, and starfish.

The favorite *coquí* or tree frog, with its continuous melodic sound, is a very common species, found in and around the island. Insects appear to be more common than desired. However, they are more harmful to plants than to humans.

While there are no wild animals in Puerto Rico, you may notice several species of lizards, iguanas, and the mongoose family.

THE BIRD FAMILY

Commonly found in homes, caged more often than free, are the parakeet, canary, and parrot. In contrast, the woodpecker, *palomas* or pigeons, *reina* or bananaquit, *colibrí* or mango hummingbird can be seen in practically all areas of the island. Migration of birds from other places is noticeable by the presence of certain species flying from the north to the south during the winter seasons.

FAMOUS PUERTO RICANS

This series of descriptions of famous Puerto Ricans has been prepared to amplify the cultural and historical aspects of present school programs with Puerto Rican culture components. In tracing the development of civilization and culture from the earliest times to the present, a significant number of contributions have appeared on the pages of history. It is with regret that all contributions are not being included. Such a task, although desirable, would have prevented emphasis being placed on matters more directly concerned with the purpose of this publication.

The information gathered attempts to show the slow unfolding pattern of a society and an attitude toward life still subtly distinct from those north of the Caribbean. The successive incidents that occurred since the Hispanic era to the modern age have been the essential motivating factors which inspired the great contributions of the Puerto Ricans herein mentioned.

JUAN PONCE DE LEON II

A grandson of the great conqueror and a journalist who, in cooperation with Antonio de Santa Clara, and as directed by Governor Melgarejo, in 1580 wrote the general descriptions of the Indias pertaining to Puerto Rico as ordered by King Phillip II. This document, better known as *Memoria de Melgarejo*, constitutes an important historic event.

This distinguished writer was also the first Puerto Rican to become an acting governor. He attempted to conquer Trinidad without any degree of success. It was there that he lost one of his sons. After becoming a widower, he joined the ecclesiastic state.

FRANCISCO DE AYERRA SANTA MARIA (1630-1708)

Born in San Juan, he is the first known Puerto Rican poet. He attended elementary school in Puerto Rico and then moved to Mexico where he obtained a degree in theology from the University of Mexico. After being ordained, he occupied important ecclesiastic positions and was the first rector of the *Seminario Tridentino de Mexico*. He excelled as a poet of a unique style whose main themes are historically and religiously flavored. Some of his verses written in Latin and Spanish are well known.

DIEGO DE TORRES VARGAS

Diego de Torres Vargas is one of the most important historians. He studied at the University of Salamanca and occupied important positions in the Cathedral of San Juan. In 1647, he wrote his famous "*Descripción de la Ciudad e Isla de Puerto Rico*." This document is the first attempt to write Puerto Rican history in logical order.

ANTONIO DE LOS REYES CORREA (1680-1758)

Among the Puerto Rican military heroes, is Antonio de los Reyes Correa, well known as Captain Correa. On August 5, 1702, while in command of the militia in Arecibo, he successfully repelled an attempt by English forces to enter the island. Thirty Puerto Rican soldiers under his command fought vigorously, with only lances and machetes, against a similar number of English soldiers armed with guns and swords. They killed 22 English soldiers on land and eight aboard their ship. Due to his heroic achievement, King Phillip V conferred upon Correa the Golden Medal of the Real Efigie and a captain's commission.

MIGUEL HENRIQUEZ

During the early 18th century, Miguel Henríquez, a Puerto Rican shoemaker by trade, distinguished himself by capturing ships contrabanding in and around Puerto Rican waters. He also participated in the expeditions that drew the English fleet away from the island of Vieques. The Crown recognized his services by conferring upon him the medal of the Real Efigie and the commission of Captain of War and Sea.

JOSE CAMPECHE (1751-1809)

The son of a decorator and portrait redecorator, Campeche is Puerto Rico's first well-known painter and one of the best the country has ever known. He gained a distinguished reputation through his religious theme paintings and through portraits of governors and other important personalities.

The society of the time showed great love for his artistic and personal merits. His works can be found today in museums, churches, and collections in Puerto Rico and Venezuela.

JUAN ALEJO DE ARIZMENDI (1760-1814)

Three characteristics distinguish the venerable name of don Juan Alejo de Arizmendi: charity for the poor, patriotic behavior, and the honor of being the first Puerto Rican bishop. Although born and educated in San Juan, he also studied in Caracas and Santo Domingo where he was ordained as a priest. In 1803, upon King Charles IV request, Pope Pius appointed him bishop of Puerto Rico. He publicly supported the patriotic mission that Ramón Power took to Spain in 1809 as first Puerto Rican deputy to the Cortes of the Kingdom.

RAMON POWER Y GIRALT (1775-1813)

Ramón Power y Giralt was a naval officer and a statesman who was born in San Juan and schooled at Vizcaya, Spain and at the Naval Academy of Midshipmen, Cadiz. After he entered the navy in 1792, he became captain of a frigate and commander of a naval division. In addition to many important political and social contributions which led to his recognition as "First in line of legislators that have championed Puerto Rico's rights," he was elected first delegate and vice president to the Cortes of Cadiz in 1810.

ALEJANDRINA BENITEZ DE GAUTIER (1819-1879)

A native of Mayagüez and orphaned at an early age, Alejandrina Benítez was raised and educated by her aunt, the poetess and dramatic author Doña Bibiana Benítez. Her contribution, *Aguinaldo Puertorriqueño*, is an album of verses published in 1843 by the young men who composed our first literary series. She preferred to write civil poetry where ideological principles predominate.

In 1863, the *Sociedad Economica de Amigos del País*, conferred a prize for her poem *La Patria del Genio*, which was dedicated to the famous Puerto Rican painter Jose Campeche. Her most acclaimed poems are *Al Cable Submarino en Puerto Rico*, *A la Estatua de Colon en Cardenas*, and *A Cuba*. They have been praised by Menendez y Pelayo as having eloquent strength.

Alejandrina Benitez married Don Rodolfo Gautier. They are the parents of the most famous romantic poet, Jose Gautier Benitez.

ROMÁN BALDORIOTY DE CASTRO (1822-1889)

Román Baldorioty de Castro was a patriot, writer, and an abolitionist. He was born in Guaynabo and was considered by the intellectuals as being one of Puerto Rico's greatest patriots. He attended the San Juan Conciliary Seminary and institutions in Berlin and Paris. As leading participant in Puerto Rico's twin struggle to abolish slavery and to win favorable political status, he was delegated to the Cortes in Cádiz, Spain. Upon his return to Puerto Rico, he fought the Spanish through editorials in various newspapers. After his election to the presidency of the Autonomist Party in 1887, he was imprisoned with other autonomists, and reprieved the following year.

MANUEL A. ALONSO

A native of San Juan, Alonso studied medicine at the University of Barcelona. In 1844, when he finished his professional preparation, he published *El Gibaro*, a series of works in the form of prose and verse about the *jíbaros*, countrymen, and other aspects of Puerto Rican culture.

While in Spain and Puerto Rico, he practiced medicine and for several years was the director of welfare in San Juan. In politics he was active within the liberal reform movement and directed the publication *El Vocero* for some time.

As a writer, journalist, and poet, he infused patriotic themes with special warmth. He was also the first of the notable writers who inserted the creole flavor into Puerto Rico's literature. His most representative works depict regional manners and customs.

RAFAEL CORDERO

This honorable tobacco man left his name written in golden letters in the history of education in Puerto Rico, primarily because of his dedication to the field of teaching.

Using the modest means derived from his job, Cordero founded and maintained a small school where he taught the fundamentals to children in San Juan without regard to race or economic conditions. He taught for 50 years, thereby earning the appreciation and admiration of his fellow men.

His work was recognized by *La Sociedad Economica de Amigos del Pais*, an institution that conferred upon him the "Prize of Virtue." Many other famous Puerto Ricans who enhanced the glory and name of Puerto Rico were products of his schooling, including José Julián Acosta and Román Baldorioty de Castro.

JOSE JULIAN ACOSTA (1825-1891)

Julián was a native of San Juan where he completed elementary and secondary education. Through the efforts of a priest, it was possible for him to go to Madrid and study mathematics and the physical sciences. He completed further studies in these fields in Paris, London, and Berlin.

Upon his return to Puerto Rico, he taught botany and nautical sciences, directed a civil institute of secondary education, and contributed to liberal newspapers such as *El Progreso*.

In 1867, he became a member of the Puerto Rican Commission that participated in the *Junta Informativa de Ultramar* in Madrid which asked for the abolition of slavery in Puerto Rico. During 1871-79, he was the representative of Puerto Rico in the Spanish Cortes.

He gave a pronounced impetus to history when he annotated, continued, and published a new edition of the *Historia de Puerto Rico* by Fray Inigo Abbad.

RAMON EMETERIO BETANCES (1727-1898)

Ramón Emeterio Betances was a physician, a man of letters, and a patriot. He was born in Cabo Rojo and received his medical degree in Paris in 1853. During the cholera epidemic of 1856, he risked his life while providing medical attention to the poor without fee. He was often exiled in the cause of emancipating Negro slaves and because of many autonomist activities. While in New York, he influenced and organized the ill-fated *Grito de Lares* revolt against Spanish oppression in 1868 and devoted the remaining years to literary works in French. He also received the French Cross of the Legion of Honor.

ALEJANDRO TAPIA Y RIVERA (1826-1882)

Tapia y Rivera was perhaps the most ardent contributor to cultural progress during the 19th century. He was a

teacher, consultant, journalist, poet, dramatic writer, biographer, and novelist. He also wrote many works of prose and poetry including *La Santaniada* - an epic poem, *Bernardo de Palissy* - a drama, and *La Palma del Cacique* - a historic novel. We also owe to him the *Biblioteca Historica de Puerto Rico* written in 1854, which consists of a collection of important documents about Puerto Rican history. In addition, he wrote the biographies of Jose Campeche and Ramon Power.

During his time, Tapia was an active member of the party *Accion Progresista* and a member of the *Sociedad Protectora de la Inteligencia*. He died suddenly in the *Ateneo Puertorriqueño* while proclaiming an important conference.

FRANCISCO MARIANO QUINONES (1830-1908)

A native of San German, Mariano was one of the distinguished personalities who encouraged abolition and autonomy in Puerto Rico. He completed his secondary education in Germany and revealed a great devotion to literature and journalism while still young.

As a representative from Puerto Rico in the *Comision Informativa de Ultramar* convoked in Madrid in 1867, and with the cooperation of Segundo Ruiz Belvis and Jose Julian Acosta, he demanded abolition of slavery in Puerto Rico. In 1887, he protested fervently against the inhumane acts of General Palacios. With the advent of the autonomy regime in 1897, he was appointed president of the first government cabinet in recognition of his services.

A substantial number of novels and essays are a tribute to his name. Among his fine works we find *Apuntes Para la Historia de Puerto Rico* written in 1888 and *Artículos* in 1887.

FRANCISCO OLLER (1833-1917)

A native of Bayamon, Oller was a well-known Puerto Rican painter who received international fame. He studied in Spain and France. One of his masterpieces, *El Velorio*, hangs in the museum of the University of Puerto Rico. Another masterpiece, *L'Etudiant*, hangs in the Louvre in Paris, while *El Maestro Rafael* is found in the *Ateneo Puertorriqueño*. His realistic and colorful scenes of life in Puerto Rico, Spain, and Paris enhanced his fame and permitted him to become a friend of Cezanne, Pissarro, and other great painters.

MANUEL GREGORIO TAVAREZ (1843-1883)

A native of San Juan, Tavarez, as a child, displayed enthusiastic love for the piano. Under the auspices of the *Sociedad Económica de Amigos del País*, he started his education in the Imperial Conservatory of Paris. Due to health reasons, he returned to Ponce, Puerto Rico, where he devoted himself to the piano until his death.

He earned the credit of being the first romantic composer through his diversified works. Among these compositions are *Souvenir de Puerto Rico*, his great march *Redención*, and his famous danzas *Antaño* and *Margarita*. He gave Puerto Rican music a very native flavor and is considered the father of the popular Puerto Rican *danza*. A number of his students also became well known, including Juan Morel Campos and Elsa Tavarez.

MANUEL FERNANDEZ JUNCOS (1846-1928)

Manuel Fernández Juncos, a great journalist, historian, and noted intellectual, was a native of Asturias, Spain, but a Puerto Rican by adoption and devotion. He wrote several excellent books and demonstrated great interest in improving literary standards through discerning criticism. A number of works dealing with the customs, traditions, and legends of Puerto Rico in the latter part of the 19th century are attributed to him.

JOSE GAUTIER BENITEZ (1848-1930)

Son of poetess Alejandrina Benítez de Gautier, José Gautier Benítez is one of Puerto Rico's greatest lyricists and has been considered by many as the most important romantic poet. He is one of several poets that made the 19th century the golden century.

MANUEL ZENO GANDIA (1855-1930)

Manuel Zeno Gandía has long been considered the island's first novelist. His famous book *La Charca*, written in 1894, is considered by many critics as the best novel of the period. He was also known for his short stories depicting the life of farm workers in Puerto Rico.

SEGUNDO RUIZ BELVIS

Like many other educated and cultivated men, Segundo Ruiz Belvis, who had a law degree from the University of Madrid, was born in the historic cultural town of San Germán. Working with José Julián Acosta and Francisco Mariano Quiñones, he demanded complete abolition of slavery from Spain in Madrid at the *Comisión Informativa de Ultramar* held in 1867. He was a cofounder of the Association of the Abolition of Slavery in cooperation with Ramón Emeterio Betances.

EUGENIO MARIA DE HOSTOS (1839-1903)

Eugenio María De Hostos was a patriot, writer, publisher, and educator. He was born in Río Cañas, Mayagüez, and attended a private school in San Juan. During 1863, he started his education in law at the University of Bilbao and the Central University of Madrid. Among his publications is *Lessons in Constitutional Law*, for which he received a prize from Guatemala. Hostos visited President McKinley in an effort to obtain self-government for Puerto Rico. He also published many books, wrote one-act plays, and cultivated music and poetry. A 400-page book containing his biography, a catalog of his works, and documents was written in his honor by men of worldwide reputation and published in Santo Domingo.

AGUSTIN STAHL (1842-1917)

Agustín Stahl was born in Aguadilla. He was both a surgeon and an agricultural research scientist. He studied at the University of Wurzburg, and then graduated as a surgeon at the University of Prague in 1864. After establishing his permanent residence in Bayamón, he became Puerto Rico's first naturalist, and one of its foremost archeologists. In 1874, he was named professor of natural history at the Spanish Institute of Secondary Education. After considerable research at the Agricultural Station in Mayagüez, he published two volumes on sugarcane diseases. He also wrote *The First History of Early Indians of Puerto Rico*. A scientific society in New Orleans purchased a document from him containing 2,300 classified and sketched botanical specimens.

SALVADOR BRAU (1842-1912)

Salvador Brau was famous as a leading historian, essay writer, and playwright. His famous book *Historia de Puerto*

Rico has been used extensively by schools and colleges in Puerto Rico and on the mainland. He was one of the few who examined the conditions of the working class and subsequently wrote a harsh indictment of the colonial regime. His granddaughter, Dr. María Brau, wrote *Island in the Crossroads*, a brief history of Puerto Rico, and is a coauthor of the *Quiet Rebels*.

LOLA RODRIGUEZ DE TÍO (1843-1924)

Lola Rodríguez de Tío was a native of San Germán and a patriot. As a poetess, she is well known for many contributions, including one of the compositions of *La Borinquena*, the Puerto Rican national anthem. In the 1880's, Puerto Rico suffered a reign of terror, when many political leaders were imprisoned. Others, like the poet-patriot Lola Rodríguez de Tío, were exiled.

JOSE CELSO BARBOSA (1857-1921)

José Celso Barbosa was born in Bayamón. He was a physician and statesman who earned his bachelor of arts degree at the Conciliary Seminary of San Juan in 1874. He graduated from the University of Michigan Medical School and was a delegate of the Liberal Party of Puerto Rico, and co-leader and director of the Autonomist Party. Under the Foraker Act in 1901, he was a member of the Executive Council of Puerto Rico. He was reappointed by three successive United States presidents. He earned his M.A. degree from the University of Michigan and a law degree from the University of Puerto Rico. In 1917, he was elected to the Puerto Rican Senate and reelected in 1920.

LUIS MUÑOZ RIVERA (1859-1916)

Luis Muñoz was born in Barranquitas. He was a patriot and a civil rights leader, the founder and publisher of three Puerto Rican newspapers, and came to be known as the George Washington of Puerto Rico in 1897. He also founded the *Puerto Rican Herald*, which was the first English language Puerto Rican newspaper printed in New York. After dissolving his Federal Party in 1902, he founded the victorious Unionist Party in 1904. In 1910, he was elected Resident Commissioner in Washington, D.C. and reelected thereafter. He established the terms of the Jones Act that provided American citizenship to all Puerto Ricans and a considerable degree of self-government. The Jones Act was approved by Congress and converted into law shortly after his death.

MANUEL F. ROSSY (1862-1932)

Manuel F. Rossy was a lawyer and a politician who was also born in San Germán and received a doctorate of law at the University of Granada, Spain. He served as a municipal judge and judge of the territorial court from 1892 to 1897 and was the cofounder of the first Republican Party of Puerto Rico. He served as a member of the first Puerto Rico Autonomist Party Cabinet in 1898, and as first President of Puerto Rico's House of Delegates, created by the United States Foraker Act. His efforts were aimed toward reforming existing laws governing the rights of men and women. He also served as secretary of the bar association and president of the Puerto Rico House of Representatives.

JULIO C. DE ARTEAGA (1867-1923)

Julio C. De Arteaga was a concert pianist and a virtuoso who was born in Ponce. At the age of 14, he came to New York to advance his musical education. At the National Conservatory of Music in Paris, he won several awards for his accomplishments. He served as director of the National Conservatory in Havana, Cuba. In New York City, he gave numerous outstanding concert performances at Steinway and Mendelssohn Halls, and a magnificent last piano recital at Carnegie Hall. In addition, he founded the academy of Music and Choral Society groups in San Juan; launched the *Musical Review* in 1907; and introduced Chopin's concertos and the music of Debussy and Rachmaninoff to Puerto Rico.

JOSE DE DIEGO (1867-1918)

A forerunner of the modernist movement, José de Diego was born in Aguadilla in 1867. He studied law in Barcelona and in Havana in 1891, obtaining a doctoral degree in law the year after. He supported autonomy for Puerto Rico instead of the Jones Act of 1917.

He participated actively in the cultural and political life of his country as a poet, orator, and journalist. He also presided over the House of Delegates of Puerto Rico and the *Ateneo Puertorriqueño*. He created the *Academia Antillana de la Lengua* with excellent hispanic flavor. His writings can be traced back to the year 1904. In subsequent years, he wrote a number of works in prose and poetry.

SANTIAGO IGLESIAS PANTIN (1870-1939)

Santiago Iglesias Pantín was a senator and a well-known labor leader who was born in La Coruña, Spain, and jailed as a labor agitator on his first visit to Puerto Rico in 1896. In his efforts to improve Puerto Rican labor conditions, he was supported by United States Military Governor, General John Brooke. He served as president of the free Federation of Workers of Puerto Rico, which influenced the 8-hour work-day law. As a labor leader, he achieved affiliation of the Puerto Rican Labor Federation with the American Federation of Labor. He also served as an organizer and president of the Socialist Party of Puerto Rico, and in the Senate of Puerto Rico from 1917 to 1933. He was then elected Resident Commissioner in Washington in 1932, a post held until his death in 1939.

PABLO CASALS (1876-)

Pablo Casals, the second of 11 children, was born in Vendrell, Spain, a village about 40 miles from Barcelona, the capital of Catalonia, on December 29, 1876. His full name was Pau (Catalán for Pablo) Carlos Salvador Defillo Casals. His father was born in Spain and his mother in Puerto Rico. He is currently living in Puerto Rico.

At 11, he was enrolled in the Municipal School of Music in Barcelona, Spain and studied cello. He rebelled against the prescribed cello procedures of right arm stiffness and restricted left-hand fingering. He entered the Brussels Conservatory in Belgium and later moved to Paris where he arrived destitute. Returning home to Catalonia with his mother and brothers, Casals taught at the Municipal School of Music in Barcelona. He played cello at the Barcelona Opera, gave concerts, and worked as an entertainer at fashionable resorts. At the age of 22 he had earned enough money to leave his family in comfort and return to Paris.

During the next 20 years, Pablo made Paris his headquarters but traveled with his cello in Europe and the Americas. He toured the United States more than a dozen times and helped found the Paris Normal School of Music in 1914. After World War I, Casals worked toward musical growth and excellence in Spain. Through his Casals Festivals he has promoted classical music in Puerto Rico.

NEMESIO R. CANALES (1878-1923)

Nemesio R. Canales, born in Jayuya, was a lawyer, a writer, and the first humorist in Puerto Rican literature. After graduating with honors from the University of Baltimore Law School, he became a member of the Unionist Party, the Puerto Rican House of Delegates, and also founded and published a newspaper in Ponce. He is the author of the famous satiric magazine *Silly John*. After retiring from law practice, he gained prominence in literary and academic circles in the United States and South America with his writings and lectures. Luis Muñoz Marín was a great admirer of Canales. He welcomed his ideas and ideals.

LUIS LLORENS TORRES (1878-1944)

A native of Juana Díza, Torres was one of the best known Puerto Rican poets. As a modernist, he wrote with Puerto Rican accent and was noted for his *décimas*, a form of popular folk poetry. One of Puerto Rico's most revered poets, his favorite themes were women, the homeland, and its people. He was also a noted journalist and politician.

JUAN RAMON JIMENEZ (1881-)

A native of Spain, Jiménez is a poet, lecturer, and winner of the 1965 Nobel Prize for literature. He moved to Puerto Rico for political reasons. His best work is *Platero y Yo (Silver and I)*, a children's book about a little burro, which has been translated into many languages and has sold more than 1 million copies. This great poet was also in residence at the University of Puerto Rico.

FELISA RINCON DE GAUTIER (1897-)

Born in Ceiba, Felisa left school at the age of 11 to care for her brothers and sisters after her mother died. Felisa's father taught the children at home and they learned history, the classics, and government. Felisa made clothes for her sisters and learned housekeeping and home management.

Felisa entered politics in 1932 and became San Juan's Liberal Party leader. In 1946, Felisa accepted the job of Mayor of San Juan. Felisa's approach to problems has always been from the level of human relations rather than from politics.

While her energies have been directed towards improving living conditions at home, Felisa also achieved a reputation as a "good will ambassador." In 1951, she was named Woman of the Americas at Hunter College by the United Women of America. As a result of Doña Felisa's dedication, San Juan is now one of the cleanest cities in the Caribbean. Thousands of Puerto Ricans on the island and in New York have been helped by San Juan's mayor and "mother," Doña Felisa Rincón de Gautier.

JESUS T. PIÑERO (1897-1952)

Jesús T. Piñero was elected Resident Commissioner in Washington by Puerto Rican voters in 1944. After he had served in this post for a short term, President Truman appointed him Governor of Puerto Rico in July 1946. He was the first Puerto Rican to assume this office and one of the founders of the Popular Democratic Party.

LUIS PALES MATOS (1898-1959)

Born in Guayama, Luis Palés Matos is noted for his lyric poetry in modern Negro themes written with rhythm and warmth. He is considered to be one of the best contemporary poets. His writings reveal roots of the modernist movement.

PEDRO ALBIZU CAMPOS (1891-1965)

Albizu Campos, who often advocated independence in violent terms, died a broken man in 1965 after spending years in prison. He envisioned Puerto Rico as an independent republic associated with other Caribbean islands in a Federation of Antilles which would be free of United States control. This brilliant leader with a Harvard law degree was elected president of the Nationalist Party, which advocated complete independence in 1930.

LUIS MUÑOZ MARIN

Born in San Juan and residing most of his early years in New York and Washington, Luis Muñoz Marín was the only son of Luis Muñoz Rivera and Amalia Marín de Rivera. As a journalist, he contributed a number of articles to national magazines and newspapers.

During the Roaring Twenties, he became active in politics by joining the Liberal Party. As the editor of the newspaper *La Democracia* he advocated independence for Puerto Rico, an idea he later rejected after realizing that the economy of the island could suffer without political ties with the United States. Although he also rejected statehood, he accepted the present Commonwealth as the most practical status under present circumstances.

In 1932, Munoz Marín was elected to the Senate. In 1938, he organized the Popular Democratic Party whose slogan, "Bread, Land, and Liberty," produced victorious results for the next 24 consecutive years during which the islanders were recipients of a substantial number of improvements. He served as the first elected Governor of the Commonwealth from 1952-64.

ENRIQUE A. LAGUERRE

Enrique A. Laguerre is one of the outstanding Puerto Rican authors of the 20th century. His first novel *La Llamada*, a realistic picture of laborers on the sugarcane plantations, brought him recognition in literary circles. Another famous work, *El Laberinto*, has been translated into English and is better known as *The Labyrinth*. It describes how a young Puerto Rican dies in an attempt to overthrow a dictatorship.

LUIS A. FERRE

Luis A. Ferré is a former senator and the head of the Statehood Republican Party. He was elected Governor of the island in 1968. He is a wealthy MIT graduate engineer who advocates statehood for Puerto Rico. His family operates and owns a cement company which became the first Puerto Rican corporation to be listed on the New York Stock Exchange.

He donated to the public a museum of art located in Ponce, his native city. Its interior displays five centuries of European painting and sculpture.

RAFAEL HERNANDEZ COLON (1936-)

Rafael Hernández Colón, an underdog, was elected Governor of Puerto Rico during the election of 1972. He is the head of the Popular Democratic Party which presently favors continuing the ongoing commonwealth status of the island. During his campaign he received support from former Governor Luis Muñoz Marín who returned to the island after more than 2 years of absence.

ARCHITECTURE IN PUERTO RICO

Puerto Rican architecture can be traced back through the various stages to European origins. Its most important development, however, occurred during the Spanish era. After Columbus' achievements, Spain needed a strategic location to protect cargoes from the newly acquired lands to the mainland, hence, defensive structures were built.

The first architectural structures were military fortresses such as El Morro Castle, Fort San Jerónimo, *La Puerta de San Juan*, *La Fortaleza*, and a few others. Soon after, homes, churches, and places of entertainment were built. Today, religious architecture in Puerto Rico reveals the immigration trends of many religious settlers from Spain, and their desire to continue practicing their Catholic faith. These structures reveal the artistic and religious characteristics of the settlers. The recent industrial development in Puerto Rico has produced architectural changes in varying degrees.

The architectural works in existence are briefly described with the intention that interested teachers and students will seek more detailed descriptions.

RELIGIOUS ARCHITECTURE IN PUERTO RICO

The history of Puerto Rico manifests the religious, artistic, and musical characteristics of the people. An important vehicle for transmitting religious creeds has been religious architecture. Religious constructions date back to the establishment of the first city of Caparra, followed by similar constructions throughout the island. The chapels built in and around civil and military leaders' homes and in the heart of villages and towns reveal the importance of religion.

At present, Puerto Rico architects continue intensive work in religious architecture. Their thought and achievements reveal a sense of honesty, humility, peace, humanism, and those attributes personifying God.

SANTUARIO MONSERRATE - Hormigueros

This primitive hermitage, known as *Santuario de Nuestra Señora de Monserrate*, located in the town of Hormigueros, was built at the turn of the 17th century by Girardo Gonzalez. It was dedicated and named after the Virgin in gratitude for

protecting the architect's daughter who had been lost in the woods for some time. A church was later built which attracted thousands of visitors from all over the island who came to see the antique paintings, the altar, and the interior.

PUERTA DE SAN JUAN

This structure was the main gate of a set of six gates built in the walls that totally circled the city of San Juan. It is one of the remaining two gates. Through this gate, appointed governors and bishops made their entrance to the city.

SAN CRISTOBAL CASTLE

Built to make the city of San Juan unconquerable by land attacks, this castle also provided auxiliary defense from sea offenses. Tomás O'Daly is responsible for its design and the initial task of erecting it.

EL MORRO CASTLE

The construction of this fort, better known as *Castillo de San Felipe del Morro*, was started in 1539 and completed in the 18th century. Its design is attributed to Juan Bautista Antonelli, a brilliant military engineer serving King Phillip II. It is considered the strongest military structure of the times. It took 30,000 man-years of labor and 700,000 tons of masonry to build it 140 feet above sea level with approximately 9 million square feet of wall.

SAN JERONIMO DEL BOQUERON

In the mid-16th century, this small fort was built above the *Concado* pond to protect San Juan from enemy infiltration by land. This fort was the scene of several successful battles. It has been converted into a military and historical museum by the Puerto Rican Institute of Culture.

CASTILLO DE VIEQUES

The island of Vieques had always been open to attack by the English, French, and other enemies, although the enemy had always been driven away by troops sent from Puerto Rico. To prevent possible capture of the island, the construction

of the Vieques Castle was ordered by Spain in Puerto Rico. Although it was never totally finished, the Puerto Rican Institute of Culture recently restored it.

LA FORTALEZA

This structure, built in 1533 to protect San Juan, was burned by Dutch attacks and reconstructed in 1640 with its primitive designs preserved. After being determined unsuitable for defense, it has served as the official residence of governors since the 16th century, making it the oldest governor's palace in all America. Its design exemplifies the neoclassic style of the New World.

SAN BLAS - Church of Coamo

This famous church exemplifies typical architectural designs of the 18th century. Its placement on elevated terrain is also typical. The general design is an example of the baroque style of architecture in Puerto Rico.

CHAPEL OF SANTO CRISTO - San Juan

The origin of this chapel has been dated as mid-18th century. It is a good example of baroque and arabic influences on Puerto Rican architecture. Several Campeche paintings are found here. Legend attributes its construction to the miraculous escape of a horseman whose mount plunged over a cliff at that spot. It has also been restored by the Puerto Rican Institute of Culture.

SAN JOSE CHURCH

In 1521, Dominican Friars began construction of a monastery on the highest point of San Juan. Next to it, the Church of Santo Tomás was erected, which today is known as the Church of San José. The family of the great conqueror, Ponce de León, helped during the construction. It is one of the most valuable examples of gothic architecture in America.

CATHEDRAL OF SAN JUAN

The first bishop of the island, Don Alonso Manso, began the construction of the Cathedral of San Juan during the year 1523, when the city of Caparra was moved to the isle of San Juan. The gothic style of that period can be noted in the towers and in several rooms. Its construction was extended

for more than three centuries with diversified modifications made during the 19th and 20th centuries.

TAPIA THEATRE - San Juan

The construction of the Tapia Theatre, better known as *Teatro Municipal Alejandro Tapia*, was initiated in 1832. It reflects the neoclassic movement in vogue during that period. This theater was reconstructed in 1949, under the administration of mayoress Felisa Rincón de Gautiér, and named in honor of one of the most distinguished men of letters, Alejandro Tapia y Rivera. It has been the center of a brilliant theatrical tradition and innumerable social, cultural, and political events.

UNIVERSITY OF PUERTO RICO - Río Piedras Campus

The University of Puerto Rico has a homogeneous character attributed to the architectural design of Henry Klumb. The campus in Río Piedras was established in 1903 with flexible plans to be developed throughout the years. Today it provides education for approximately 30,000 Puerto Rican and mainland citizens. It has several schools and is the focal point of the island's culture.

TYPICAL PUERTO RICAN COMMUNITY

The architectural plan of a typical town in Puerto Rico is obviously inherited from the Spanish culture. This type of community is centered around a square (*plaza*) with the church located in front or on one of the sides; often, the city hall on the opposite side. The narrow streets and business and residential structural designs follow Spanish tradition. Suburban areas, however, have experienced many changes during recent decades.

PRIVATE HOMES

Homes in Puerto Rico are designed to meet the needs of the owner and to utilize the elements of nature surrounding them. Beautiful homes can be found in towns, farms, and outskirts of cities and villages in varying designs ranging from Spanish-Moorish architecture to modern American homes.

In general, homes have been designed to meet a range of needs. A self-help structure is available for low income families. For a middle income family, special designs are available and model structures can easily be examined. For upper income families, designs are available and construction facilities are readily obtainable.

BUSINESS

With the facilities provided by the Operation Bootstrap program, industrial and business construction has accelerated in Puerto Rico. Architectural designs are intended to meet the special needs of industrial and business concerns in coordination with management processes.

The architectural profession has also been very influential in the design of the transportation system. Sites such as the Puerto Rican International Airport, roads systems, and similar facilities have further contributed to the future of Puerto Rico.

APARTMENT HOUSES

Housing problems have stimulated apartment construction. Several units have been built during the past decades, varying in construction and design according to purpose, conditions, and economic status of users. Many condominiums are found in major cities where modern architecture enhances their appearance. Many mainland citizens also own apartments in the condominiums.

HOTELS

Since the advent of modern air transportation, enthusiasm to visit Puerto Rico has grown. The hotel industry has flourished since the Caribe Hilton chain started its first hotel in San Juan. A variety of modern architecture is noticeable in these structures with special designs for privacy, access to the ocean, and entertainment facilities.

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